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THE QUEER ISSUE

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Continued gentrification of the Castro by the ever richer, combined with the recession, has taken its toll.

EDITOR'S NOTES

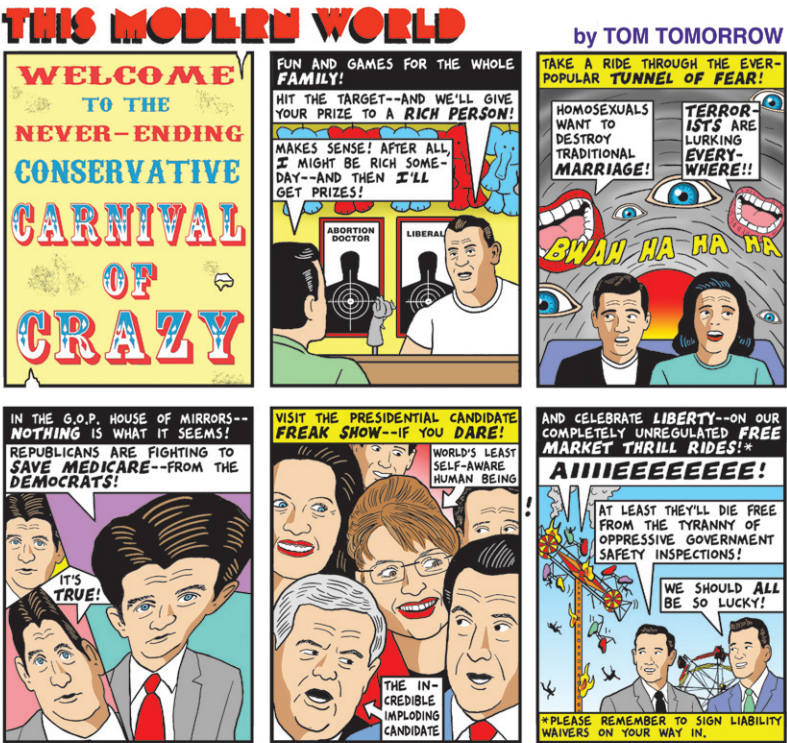
By Marke B.
marke@sfbg.com

About a year ago, I was approached by a local publisher about writing a guidebook for queer and questioning teens. (The result, *Queer: the Ultimate LGBT Guide for Teens*, written with Kathy Belge, was released this month by Zest Books.) At the time, the main reason for taking on the project seemed simple: there hadn't been a comprehensive guide for LGBTQ teens published since 2003, and a lot had changed since then — from tweets and *Glee* to Facebook and Gaga. The New York Times had profiled out-and-proud gay 13-year-olds in Oklahoma, and transgender kindergartners had made national headlines. Queerness, it appeared, had planted its rainbow flag firmly in middle school. There seemed a need for something beyond Wikipedia and porn sites to help answer the important questions.

Of course, there was no way to know we were about to enter such a tragic, yet ultimately inspiring, stage of the queer youth struggle: the spate of teen suicides late last year that brought issues of bullying and self-esteem to the public eye, followed by the enormous outpouring of support in the form of the "It Gets Better" campaign and national media attention. I had a lot of trouble with "It Gets Better" — not least the marginalization of amazing teens who were doing things *now* to change things (I had the pleasure of connecting with many while writing the book) and the denial that economic and social problems often persist into LGBT adulthood. But the outpouring of autobiographical video messages was a sociological treasure, an audiovisual repository of gay coming-of-age tales that provided crucial virtual outreach.

It sucks that while LGBT youth are taking root in American consciousness, their gay dream is being uprooted in San Francisco. Here,

CONTINUES ON PAGE 6 »



Beyond the Ford severance scandal

EDITORIAL Supervisor John Avalos and state Senator Leland Yee, who are both running for mayor, picked up on a populist issue last week, blasting away at Muni for paying outgoing chief Nathaniel Ford a whopping \$384,000 severance. "With \$384,000," Yee's website lamented, "the entire city of San Francisco could park free of charge for three days. Muni could be entirely free for a whole day. We could stripe seven miles of new bike lanes."

In reality \$384,000 is a fraction of Muni's budget — less than half of 1 percent. And it's a trivial amount compared to what CEOs get in the private sector — Peter Darbee, whose firm killed eight people and wiped out a neighborhood, walked away with \$35 million when he left Pacific Gas and Electric Co. in disgrace.

But this is exactly the sort of deal that infuriates the public. When the cost of parking meters and tickets keep rising, and Muni's on-time performance lags, why is

the guy in charge, who's leaving in part because he isn't doing the job, getting such a nice golden parachute, courtesy of the taxpayers?

In the end, there's not a lot Yee or Avalos can do about it. For one thing, the decision was made not by the supervisors but by the San Francisco Municipal Transportation Agency. Beyond that, SFMTA had only limited choices — Ford has an employment contract. And it's hard to fire someone in the middle of a term of contracted employment without buying out at least part of the deal.

That's the larger issue here, one that the mayoral candidates ought to be talking about. Why does the head of Muni get a special employment contract? The heads of the Police Department and Fire Department don't get one. In fact, most department heads don't get contracts specifying a term of office and including severance pay.

Those contracts can be expensive — Susan Leal got \$400,000 when she was dismissed as

head of the SF Public Utilities Commission. Arlene Ackerman got \$375,000 when she left the San Francisco Unified School District.

No rank-and-file city employees get severance if they're fired for cause (or if they negotiate a resignation to avoid disciplinary action). City department heads shouldn't either.

We understand why school superintendents and Muni managers want those sorts of deals: If you work for a political agency, there's always a chance that the people who hired you will be gone at some point and you'll be working for people with different visions and political positions. But none of these department heads are paupers — they're well paid, and, like anyone who takes a management job, they know that their job security depends on performance.

It's akin, in a much more limited way, to what's been happening in the private sector, where the top people get compensation that

CONTINUES ON PAGE 6 »

No equality without economic equality

By Tommi Avicolli Mecca

OPINION San Francisco's queer movement isn't what it used to be.

Even the Castro District — once the center of perpetual protests and street organizing, not to mention the Tom Ammiano write-in campaign — bears little resemblance to the neighborhood that used to be considered the gayest in the country. A recent Advocate survey didn't even mention San Francisco in its list of 15 gayest cities.

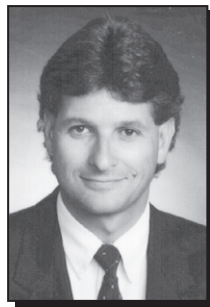
These days, the Castro has a lot of empty storefronts — 27, according to activist/blogger Michael Petrelis, who counted them last month — and a conservative merchants group that calls the shots on such things as lowering the giant rainbow flag at Castro and Market streets: "yes" to the death of a gay cop, "no" to a slain black gay activist in Uganda (until pressure from activists forced them to fly it half-staff for an hour or so).

Continued gentrification of the Castro by the ever richer, combined with an economic recession whose burdens are shouldered by those with dwindling resources, has taken its toll. With outrageously high rents, the neighborhood is no longer a haven for queers from all over the country seeking refuge from homophobic environments. The new upscale — and more often straight than gay — resident of the 'hood doesn't have a clue that those refugees replenished the ranks of activists who, since the early 1970s, made the Castro the "gay mecca" and forged a radical politics that dominated the movement for a long time.

Queer politics these days is a

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EDITOR'S NOTES

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gay is beginning to equal gray. (No small feat after AIDS, but still.) How many 18-year-old lesbians, without financial support from their families and a scholarship, could move here to make music and art? What 17-year-old transgender kid, kicked out of his house, could afford to find an accepting family in the city while training for a career? How many bright queer foster kids, aged out of the system, have become homeless due to housing cuts? We won't even let them sit down on the sidewalk!

For those still here, there are some fantastic LGBT kid support organizations — LYRIC (www.lyric.org), Larkin Street (www.larkinstreetyouth.org), Road Dawgz (www.roaddawgz.org), Bay Area Young Positives (www.baypositives.org), the LGBT Center (www.sfcenter.org). Now that we've all made our heartfelt videos and shared about ourselves, volunteering some much-needed time and resources could be that IRL step that truly makes a difference, right in our own queer backyard. **SFBG**

but nothing into finding housing for the 40 percent of homeless youth who are queer, or jobs for the scores of transgender people who are without work or inadequately employed.

The heavily gay moderate group Plan C is pushing for upping the annual condo limit to allow more tenancies in common (TICs) to convert and thereby increase substantially in value. At the same time, queer progressives fight to retain 49 below-market-rate units at the proposed 55 Laguna Street development; keep Parkmerced from tearing down more than 1,500 rent-controlled units; and prevent the city from giving tax breaks to Twitter and other dot-com companies to encourage them to move into a downtown area the city considers blighted without any substantial proof that their free ride will benefit the city. It may well just push out more needy people.

While the conservative merchants group in the Castro endorses a measure that outlaws sitting or lying on sidewalks, progressives work with Dolores Street Community Services and the city's Human Services Agency to set up an LGBT-friendly shelter for queers who experience homophobia in the city's shelter system.

Even the city's two leading queer Democratic clubs reflect the schizophrenic nature of queer politics: the Alice B. Toklas club backs moderate candidates and takes a more conservative stance on everything from tenants' rights to affordable housing, while the Harvey Milk club supports a progressive agenda.

Meanwhile, the disparity between the haves and have-nots continues to grow. While the Castro may be dying as a gay mecca, the Tenderloin is still home sweet home to countless queers and transgender people who are left out of every bit of progress the community makes. Except for the elimination of don't ask, don't tell, which now gives poor and working-class queers the opportunity to better their lives by being fodder for the military's latest wars for oil.

Universal healthcare or a living wage job would have been a better fit. There's no equality like economic equality. **SFBG**

Tommi Avicelli Mecca is a 40-year veteran of the queer movement and a tenant advocate at Housing Rights Committee. He is editor of Smash the Church, Smash the State: The Early Years of Gay Liberation (City Lights).

FORD SEVERENCE

CONT>>

vastly exceeds what even the people immediately below them get. Muni's assistant general managers don't get employment contracts with golden parachutes.

San Francisco needs a city policy on special employment contracts — and rules barring excessive severance pay for management-level employees. The supervisors ought to ask the budget analyst for a report on which city employees have contracts, what they call for, and how they compare to what similar-level employees without contracts are paid. There should be hearing on this and legislation that clears up what is now an expensive — and disheartening — hodge-podge of private deals. **SFBG**

EQUALITY

CONT>>

constant tug-of-war between gay moderates who've gained a lot of power (not to mention high-paying jobs) in City Hall and progressives who want to change an agenda that pours millions into gay marriage



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Cleaning up UC's mess

Low-wage University of California workers live in poverty while top executives get big bonuses

By Maggie Beidelman
news@sfbg.com

By 7 a.m., when engineering students begin to trickle into Cory Hall at UC Berkeley, Arnold Meza has already scrubbed the floors, wiped clean the chalkboards, and emptied the trash of 30 offices and many of the classrooms and hallways of the six-floor building.

His early shift as a custodian is a gift, he says, because it is steady compared to his former swing-shift schedule, but Meza is still barely making rent. And he is a single father of four. Like many service workers in the University of California system, Meza wonders how the university can refuse to give him a 3 percent wage increase while top UC executives receive six-figure bonuses every year.

"It falls on broken promises," Meza said while tying up a bag of trash, one of hundreds he would take out that week. Meza was referring to an agreement in 2009 between the university and its service workers unions, including Meza's union, AFSCME (American Federation of State, County and Municipal Employees). At that time, the administration established a minimum wage (currently \$13 per hour) for the more than 7,000 service workers and agreed, if funding was available, to increase wages annually to bring their low-wage workers out of poverty.

But the university is going back on its promise, refusing to increase wages with the funding dedicated for that very purpose, the East Bay Alliance for a Sustainable Economy and the Partnership for Working Families (EBASE) notes in its recent report titled "Bad Budgeting, Broken Promises."

As the UC Office of the President sees it, the 2009 discussion was not an agreement at all, but a "conditional memorandum of understanding" that would only be effective if state funding was available, said UCOP spokeswoman Dianne Klein.

"We've already taken \$500 million in cuts. We'll have to take another \$500 million in cuts. Because there is no new money, the memorandum of understanding is moot," Klein told us.

The state budget vetoed by Governor Jerry Brown last week would have set the UC system back \$150 million in cuts on top of the \$500 million in cuts approved by Brown in January. How much more will actually be cut from UC funding remains to be seen, but the forecast is not promising.

Despite the cuts, the proposed budget bill states that \$3 million in distributed state funds should go toward the salaries and benefit of service workers in the UC system. In a March 24 letter to the governor, UC President Mark Yudof requested that the



Arnold Meza doesn't make enough to support his family as a custodian at UC Berkeley.

PHOTO BY MAGGIE BEIDELMAN

governor veto that restriction so the university could use the dedicated \$3 million "to preserve our flexibility in dealing with the \$500 million reduction."

Compared to the total UC budget of \$21.8 billion, that \$3 million makes up only 0.014 percent — nickels and dimes to give employees a living wage.

Meanwhile, Meza and his fellow coworkers struggle to put food on the table, making ends meet by working two jobs. After his 4 a.m. to noon Monday through Friday shift, Meza works eight-hour shifts as a car mechanic on weekends. Similarly, many UC service workers collect cans to get a few dollars from the recycling center.

"When I started here 20 years ago, I was making close to \$9 an hour. That wasn't enough," recalled Meza, who put his four children through public high school on that salary. Today, Meza brings home about \$2,400 a month, barely enough to cover rent and a few bills at his El Cerrito home.

"I want my kids to go to college. But financially, I can't afford it," he said. "For me, it's a sad reality."

Meza's union, AFSCME, is working with UC to lower the workers' contribution to retirement pensions to 1.5 percent. The university proposes a 3.5 percent pension plan to go into effect this July and 5 percent in July 2012—the same amount requested from top UC executives. At their low wage, that would cost the service workers the equivalent of one biweekly paycheck a year.

Some UC executives, such as UC Berkeley

Chancellor Robert Birgeneau, receive additional retirement perks. Roughly 200 highly paid UC executives receive a supplemental retirement benefit of 5 percent of their annual pay, said Nikki Fortunato Bas, the executive director of EBASE. That's a total annual cost to UC of \$4 million.

"If UC gets its way in 2011, instead of getting to climb that next rung on the ladder out of poverty, [the low wage workers] will take a step backward through a combination of increased contributions to retirement and healthcare and UC withholding a 3 percent raise," Bas said. "All the while, UC is showering already highly-paid executives with six-figure bonuses."

In an infamous budget battle that has required the UC system to restructure its quickly diminishing funding from the state, more than 100,000 employees' paychecks have been reduced while top execs like UCLA Ronald Reagan Medical Center CEO David Feinberg receive thousands of dollars in bonuses. In September 2010, Feinberg's base pay was increased by 22 percent and he received a \$250,000 "retention bonus," for a total compensation of \$1.33 million.

These astounding numbers, as part of a \$3.1 million package in bonuses for 37 UC executives last September, were quoted in the EBASE report, using data from the UC Regents website (www.universityofcalifornia.edu/regents).

UCOP says the retention bonuses are necessary "because we pay below market as it is [for top executives' salaries]," said Klein, and the UC needs to offer huge bonuses to keep the executives from moving to higher paying universities. "You have two options: *sayonara* or we'll match it," Klein said. "You can't recruit in the classifieds for these people ... and you'll have to replace them for the same money, anyway."

The bonuses are not state-funded, said Klein, but are taken from research grants, patient care, and even federal funding. But Bas said the problem is with UC's priorities: "Time and again, they have shown that they can find money to give bonuses or backfill sports programs," she said. "UC may look at this as a matter of technicalities, but we cannot ignore the stories of employees and their families who are struggling to get by."

As it stands, UC is short-staffed when it comes to service workers. "We've been short-staffed for the last 10 years," said Meza, who estimates that UC Berkeley employs about 140 custodians, less than one-third of the 460 or so custodians the university employed in the 1980s. The result is that the students suffer, said Meza. "The students are getting the short end of the stick because we can only clean once a week in some classrooms because we're short staff. We see the students pay a lot with tuition, and they're getting less."

Already, student fees have increased by more than 32 percent, and another 8 percent fee increase is pending, reported EBASE. As the state continues to make cuts, students and low wage service workers suffer the consequences.

CONTINUES ON PAGE 10 >>

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- SFBG Radio: Is there life for the Boss after Clarence?

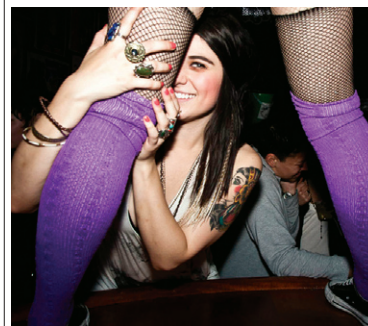


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- Michelle Broder Van Dyke takes the Royal Baths
- Jackie Andrews on the U.S. Air Guitar championships

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- We talk family matters (how to handle the 4th of July BBQ?) with a vegan chef
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NEWS

UC's mess CONT.

According to the California Budget Project, a single-parent family needs to make \$68,375 a year just to make ends meet in Alameda County. "UC workers have reduced-cost healthcare, so this number could be adjusted downward to \$58,544," said Bas. "For a custodian at UC Berkeley or UC San Francisco making \$30,000 or even \$40,000 a year, this means working two jobs and collecting cans just to scrape by."

When his oldest was nine years old, Meza remembers, he used to drive his family to the recycling center to get cash for cans he had taken out of the garbage. "The kids were happy in the car because I was going to get money for food when I recycled cans," which meant there would be dinner on the table that night, Meza said, apologizing for getting teary-eyed at the memory.

"I just don't want people who work here to go through what I went through to raise a family," he said.

No matter how many cars Meza fixes on the weekend, he never seems to have a break from the stress of trying to cover fuel, rent, heating bills, doctors' bills, and other necessities. He's only 43, but he feels much older after 20 years of working two jobs, seven days a week, providing for four children on his own.

UC workers, unions like AFSCME and other stakeholders have proposed \$600 million in budget alternatives such as reducing the excessive 7-to-1 employee-to-management ratio (at UC Berkeley, the average is four employees to one manager). Yet UC does not appear to be seriously considering these alternatives; its current goal is to take back the \$3 million dedicated to its low-wage service workers.

"We think this is a matter of finding the will within the UC administration to do what's right by honoring their word to protect working families' a path out of poverty," Bas said.

Two months ago, Meza and his fellow union members marched into UC Berkeley's Chancellor Robert Birgeneau's office and asked him to spend one day in the life of a service worker on campus. He still hasn't answered their request.

"People are really struggling here. We are committed to working and we give 110 percent — that should be accounted for," said Meza. "Give us our 3 percent. We earned it." **SFBG**



ALERTS

By Jackie Andrews
alert@sfbg.com

THURSDAY, JUNE 23

Radical Women meeting

Attend this round-up of radical women and LGBTQ organizers who work hard to improve their communities to fight against racism, sexism, homophobia, and labor exploitation. Tonight there will be a light summer supper followed by a discussion and brainstorming session inspired by the "It Gets Better" campaign — a national group that provides hope for queer youth around the country. Collaborate with like-minded people who want to make change happen at home and help hammer out a plan to translate the mission of the "It Gets Better" campaign to our local queer community's needs.

6:15 p.m., \$7.50
New Valencia Hall
625 Larkin, SF
(415) 864-1278
www.radicalwomen.org

Medicare for all

Many progressives around the country are less than enthusiastic with the current administration's reform on health care, which they see as a sellout to corporate interests. The San Francisco chapter of the Progressive Democrats of America presents this public forum on the topic, where Don Bechler, a tireless organizer for single-payer healthcare since 1994, and clinical psychologist Stephen Berman will discuss just how close we are to having a truly universal healthcare.

7 p.m., free
Unitarian Universalist Center
Martin Luther King Room
1187 Franklin, SF
(415) 776-4580
www.pdaamerica.org

SATURDAY, JUNE 25

People's Movement assembly

Attend this community forum and planning session for next year's East Bay Social Forum — inspired by the U.S. Social Forum in Detroit last June where more than 20,000 diverse people came together to build strong progressive movements for housing, health, justice, education, immigration, ecology, and peace.

9:30 a.m.-4:30 p.m., free
Lutheran Church of the Cross
1744 University, Berk.
(510) 848-1424
www.eastbaysocialforum.org

TUESDAY, JUNE 28

Clean Air Act

Find out how the Clean Air Act, signed into law by President Nixon in 1970, is the U.S.'s most important and successful law for controlling air pollution and why it is our best hope in curbing climate change. If used effectively, it could significantly reduce greenhouse gases to a level deemed safe by climatologists. Learn how the Clean Air Act works, what kinds of threats it faces from Congress, and how it can be used to protect the planet and our future.

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(510) 841-4824
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On the hook

SFPD's expensive war on small-time druggies

By Rebecca Bowe
rebeccab@sfbg.com

Unique Roberts squared back her shoulders and recalled what it was like when she first moved to San Francisco from East Oakland more than a decade ago. A tall, 33-year-old African American transgender woman with piercing eyes and a charming smile despite gaps of missing teeth, Roberts said she performed as a showgirl at clubs like Harvey's and the Pendulum in the Castro. In those exciting days, "I fell in love with this boy, and he was an addict," she explained. "I thought that if I did it, it would keep our relationship together."

She recalled how awful her boyfriend felt when he found out she was using, telling her, "You don't know what you're doing to yourself." He departed for Texas several years later, but addiction stuck with her as a way of life.

She says she's tried to kick the habit, but it's wrapped up in a battle against depression stemming from the loss of loved ones. Roberts was wearing one of the bright orange sweatshirts issued to inmates at San Francisco County Jail. She landed there after being arrested in April for allegedly selling a tiny rock of crack, weighing just 9/100s of a gram, to an undercover narcotics officer. According to the police report, the cop offered her \$20 for it — but based on National Drug Intelligence Center street-value estimates, that amount is only worth about \$2.50.

Roberts may go by the first name Unique, but her lawyer Tal Klement, who works for the San Francisco Public Defender's Office, is fond of saying her case is hardly unique at all. She was one of several people arrested in the Tenderloin that day after interacting with the same plain-clothes officer.

It was part of a coordinated sweep known as a buy-bust, a common practice under which an officer may pose as a homeless person, a clueless outsider, or a dope-sick fiend to lure people into selling crack, pills, meth, heroin, or marijuana. Once a transaction is made, a team of officers awaiting the signal immediately closes in and arrests the seller.

As of June 20, there were at

least 109 open buy-bust cases in San Francisco. Based on defendants' rap sheets, 92 percent had prior drug-use histories, according to a tally conducted by the Public Defender's Office.

The officers posing as buyers — who often earn overtime — use street lingo, know which drugs can be obtained at which intersections, and sometimes offer higher prices than the accepted street value. Attorney Anne Irwin, also a public defender, is critical of the practice, saying it's an expensive tactic that makes for easy arrests — because the money is irresistible to addicts who think they're getting an opportunity to convert a personal stash into more drugs.

In a lean budget year, "they're cutting social services left and right, and these are the very services that could help the addicts get off the street," Irwin noted. She's skeptical that the strategy stems the flow of substantial quantities of drugs.

Police Chief Greg Suhr, who said he participated in buy-busts for years as a narcotics officer, credits the tactic for helping to eradicate a rampant open-air drug market on Third Street in the Bayview, and says it can help prevent drug-related violence.

Klement, however, condemns it as a "war on crumbs," saying it ensnares far more addicts than serious dealers and often ends up unnecessarily pinning felony convictions onto low-level offenders.

NUMBERS GAME

Buy-busts usually involve around eight officers, according to an average calculated by the Public Defender's Office based on open cases, but have involved as many as 14 and as few as three. There's the decoy buyer, who sometimes dresses in grimy sweatpants, goes without shaving, or dirties his face to look like a street addict in desperate need of a fix. There's a "close cover" officer who follows the decoy, plus an arrest team that is also sometimes in plainclothes. Beforehand, officers will photocopy cash — usually \$20 bills — to document the serial numbers so that the same marked city funds can be used as evidence once recovered from arrestees. Busts can happen within minutes of one another, and a single



Addicts are often busted for selling drugs after undercover cops offer many times the street value for small amounts. | GUARDIAN ILLUSTRATION BY JASON CROSBY

shift may net five or six arrests.

Irwin says the people snared aren't typical drug dealers — certainly not big-time players. But they're charged as dealers — and in many cases wind up branded as felons, with severe legal penalties such as multi-year prison sentences.

While the police department is able to show on paper that it's brought hundreds of drug dealers into custody — and the district attorney can point to a boost in the conviction rate thanks to the program's efficiency — Irwin says the amounts being peddled are tiny.

"In traditional narcotics operations, they cultivated snitches, used surveillance, and obtained search warrants" to go after major dealers, Irwin said. With buy-busts, "It's like shooting fish in a barrel. Everyone agrees that we need cops on the streets to help keep us safe ... But do we want to be paying hundreds of thousands of dollars for this?"

Sharon Woo, chief assistant of operations for the San Francisco District Attorney, told the Guardian that "we charge based on the conduct of the individual." Woo went on to say that the DA tried to "exercise appropriate discretion" on a case-by-case basis when individuals are selling to support an addiction or due to being in dire financial straits.

Sometimes individuals are ushered into alternative programs such as drug court or a Back on Track program for first-time offenders, Woo said. And while the DA typically includes charges that make

defendants ineligible for probation under state law if they have prior convictions for selling crack-cocaine — a discretionary practice that has drawn criticism from public defenders — Woo observed that "it doesn't mean that's how cases resolve."

Police forces in nearly every major metropolitan area practice buy-busts, said Frank Zimring, a law professor at UC Berkeley's Boalt Hall School of Law specializing in criminal justice issues. Yet he described the practice as costly and noted that paying overtime for it "makes what would ordinarily be a very expensive operation into a more expensive operation."

Cost estimates for the entire program are tough to pin down. It costs \$130 per day to house each prisoner in the county jail, amounting to more than \$14,000 per day if all of the defendants with pending cases are in custody. If an average of eight officers per bust were paid \$60 an hour each to spend six hours conducting a buy-bust, the current caseload represents more than \$300,000 in officer pay — a conservative estimate — and that's before lawyers in the offices of the public defender and district attorney are paid to prosecute and defend the suspects in court.

But no matter how you add it up, it's a lot of money.

Suhr told the Guardian that apprehending street-level offenders occasionally leads officers to bigger fish. "Sometimes you get a low-level person, or a buyer if you will ... if that same person would say, 'But I

know this guy and he has guns and he's a big dealer and whatever.' That is a good way to get to those bigger people."

"We've never seen that happen in practice," Klement countered.

One of Irwin's clients, a homeless man, was charged with selling narcotics after he scraped out the contents of his pipe to sell 1/1,000th of a gram of crack to an undercover officer for \$20. In a rare twist, the case was ultimately settled on a misdemeanor possession of narcotics.

Inspector Robert Doss, who served as the decoy in that case, has earned substantial amounts of overtime while going undercover to buy drugs, according to a court transcript. In 2009 Doss earned \$35,488 in combined overtime and "other pay," which includes time spent testifying in court, according to a San Francisco Chronicle database of municipal salaries.

ON THE STREET, OFF THE STREET

The Tenderloin is frequently targeted for buy-busts, with 65 percent of open cases as of June 13 having taken place in that neighborhood. The Haight ranked second, with nearly 12 percent of cases, and the Mission followed with 10 percent. Shortly after District Attorney George Gascón was sworn into his prior post as police chief in 2009, he announced a concerted effort to clean up the Tenderloin, and Klement maintains he's seen a surge in cases stemming from buy-busts there ever since.

Drug dealing in the Tenderloin often makes the news as a source of frustration to merchants and residents. "You try and explain to the people of San Francisco that it's okay for people to have open-air drug markets right in front of their stores," Suhr said.

Yet Klement maintains that what is essentially a quality-of-life crime should not be treated as a felony. "There's a lot of pressure from people who are invested in businesses [in the Tenderloin] who would love to see that neighborhood become the next Hayes Valley," he said. "But what they don't realize is that people are paying with prison for that agenda."

Once someone has been labeled a drug dealer in the eyes of the law, he said, it becomes more difficult for them to access drug treatment — not to mention get a job, qualify for a student loan, or find housing.

Roberts' case nearly went to trial. If convicted, she could have been sent to prison for a minimum of three and a maximum of 17 years due to extra penalties from prior convictions. On the eve of the trial, however, the case was settled on a possession charge for a year in jail, a rare outcome. Klement was hoping to have her placed in a treatment program.

Asked if she knew of others swept up in undercover operations, Roberts gave a wry chuckle and gestured to the jail corridor behind her, indicating that nearly everyone there had been taken down in similar fashion. Klement noted that the targets of the buy-busts are almost exclusively people of color, saying, "You walk into the holding cell and you think you're in Alabama or Mississippi, not San Francisco."

In an editorial on the subject that he wrote a couple years ago, Klement noted that by contrast, predominantly white middle class people with a fondness for illegal drugs are rarely targeted because they aren't the ones selling drugs on the street. "The hard truth is that the police ignore most of the middle class drug use and dealing occurring out of private homes in every neighborhood or other public venues in the city — bars, nightclubs, concert halls. More drugs are being transported to Burning Man as we speak than will probably be seized during Gascón's entire crackdown."

For Klement, it's just another symptom of a broken system. "A lot of these people are repeat players because we don't have the right interventions at the right time," he said. "We don't understand addiction." **SFBG**

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Yearbook of heartbreak and outrage

A 40-year retrospective highlights the Bay Area Reporter's heroic AIDS coverage

By Oscar Raymundo
news@sfbg.com

QUEER The giant commemorative AIDS ribbon that was up on Twin Peaks during the first half of June has been taken down, but the 30th anniversary of the epidemic, and how it changed San Francisco, is still reverberating throughout the city.

"It was like paradise," Mark Ottman said as he guided me through the high-ceiling lobby, quiet as a library, of Union Bank on 400 California St. "For a few years. Then things got really scary."

Ottman, the vice president of personal trust and estate services at the bank, recalled arriving in the city in 1981 as a 22-year-old Montana transplant. That year, the gay newspaper the Bay Area Reporter published the word AIDS for the very first time.

Although the paper has been at the forefront of reporting gay news for its 40 years — from White Night Riots of the 1970s through the Lavender Sweep of the 1990s, the *Bowers vs. Hardwick* decision through the "don't ask, don't tell" repeal — the way it straightforwardly handled the heartbreak of AIDS and the outrage that followed has become its lasting legacy.

"This was not stuff that was shown on the nightly news," Ottman continued. "The B.A.R. was three or four months ahead in covering AIDS. In that sense, it was really the leader."

This month, those with a thirst for history will need to look no further than newsprint. Union Bank's LGBT Alliance has commissioned a retrospective exhibit highlighting the Bay Area Reporter's coverage of the gay and lesbian community.

When the B.A.R. started in 1971, founders and friends Paul Bentley and Bob Ross had the intention of making it more than just a gossip guide to bars and bathhouses. The newspaper focused on serious local news — even recruiting Harvey Milk as a political columnist.

"The founders weren't journalists," said Rick Gerharter, the long-time freelance photographer who curated the photo- and front page-filled exhibit at Union Bank. "But as the paper grew, it certainly became more professional."

In 1981, when AIDS first appeared, B.A.R. had no choice but to undergo a journalistic coming of age as it struggled to be first and be fair covering the mysterious disease that had begun to mow down gay men.

UNEASY EARLY AIDS COVERAGE

Yet the newspaper was not immune to the confusion and uneasiness that enveloped the community during the early days of the "gay cancer."

"Me and my boyfriend both laughed — it must be another Anita Bryant plot against homosexuals," said Robert Julian, recalling his first response to talk of the "gay-related immunodeficiency" or GRID.

"Gay people are united by sexual orientation, not genetics," said Julian. Initially, the former B.A.R. entertainment editor and author of *But the Show Went On: San Francisco 1987-1988* had his suspicions, thinking that a "physical ailment confined solely to gay people was a practical impossibility."

It didn't take long before B.A.R. began reporting on the latest research, medical resources, and information about financial services available to the hundreds of gay men in San Francisco who had contracted the HIV virus.

Once researchers discovered that AIDS was being transmitted sexually, public opinion divided. Then-Mayor Diane Feinstein and Director of Public Health Mervyn Silverman wanted to close the bathhouses, but some members of the gay community considered this a violation of personal rights.

"There was this repression around gay people and sex, this hysteria around bathhouses," said Gerharter. And the B.A.R. was hesitant to feed into that frenzy at first. "When it was clear what was really happening, how this thing was being

spread around, then it clicked — and the paper really jumped to the forefront of covering what had tuned into an epidemic."

STEAMY BATHHOUSE DEBATE

The paper not only began to cover the AIDS crisis extensively, but did it with an editorial slant that fostered debate in the community. Paul Lorch, then-managing editor, became a prominent voice arguing to keep the bathhouses open. Bathhouses don't give you AIDS; unprotected sex gives you AIDS, Lorch expressed in strongly-penned editorials. Sometimes he even answered back to Letters to the Editor.

"Lorch and the publishers didn't believe closing the bathhouses would solve it," said Wayne Friday, who took over the paper's political column after Harvey Milk was assassinated and continued it for 27 years. "But no one had an alternative. Diane [Feinstein] would call me at 5 a.m. asking me what we should do about this thing."

The community was split. Some, including Friday, believed that the bathhouses were a public health hazard while others accused Feinstein of scapegoating. "Those people were being selfish and foolish," Friday said. "Closing the bathhouses saved lives."

In 1984 the San Francisco Health Department asked for a court order forbidding renting out private rooms in bathhouses. Without the luxury of privacy, most closed within months. "San Francisco became a blueprint of how to handle AIDS on the city level for the rest of the country," Friday said.

OBITUARIES KEPT SAD TALLY

During this time, the B.A.R. was also keeping a more morbid type of tally: the obituaries. Each week the paper published two pages — 30 to 50 obituaries — until 1998.

"When you picked it up, it was the first thing you turned to," Gerharter said. "It was just a name and a face. Maybe you recognized the person. Maybe someone you tricked with."

In 1989, art director Richard Burt became so overwhelmed by the



From obituaries to the bath house battles, the B.A.R. was at the center of the AIDS crisis.

number of obituaries that had been turned in to the B.A.R. within the first 10 months that he wanted to convey the sinking feeling in the pages of the paper. The Nov. 16 issue included a four-page collage of everyone who had passed away due to AIDS that year. Just a name and a face.

"It was heartbreaking," Julian said, "to see my friends and lovers pictured there."

Through the efforts of Tom Burtch and the San Francisco GLBT Historical Society, a massive searchable online database of B.A.R. obituaries since 1979 was launched in 2009 (www.leifkerdesigns.com/olo/index.jsp).

During his tenure at the paper, Julian chose not to cover AIDS, feeling that the point of entertainment news was to distract away "from the soul-crushing presence of the grim reaper stalking our neighborhoods."

Though AIDS was a heavily political newsbeat, Friday removed himself from covering it for different reasons. "I knew every elected official. I sat in on all the City Hall meetings about the bathhouses," Friday said. "But I just couldn't do it every week. It was too damned personal."

"Thinking about turning the page to those obituaries even now is making me shiver," Ottman said. "It's like a high school reunion, except you don't know which half made it."

COVERING THE RISE OF ACTIVISM

The B.A.R. was also instrumental in covering the various political and protest actions that accompanied the disease, including the bloody police sweep of ACT-UP protesters the

Castro and the Stop AIDS Now or Else blockade of the Golden Gate Bridge, both in 1989.

Gerharter remembers the blockade. "They arranged it for the morning commute. And thank God it was foggy or else the surveillance cameras would have stopped us."

Gerharter would often be trusted with information about an upcoming demonstration and be the only photographer allowed to tag along. "You can document history better when you become a part of it. You get closer to the people — they're not posing," he said. "It was our job to be advocates and watchdogs."

After consistently seeing the tragedy of AIDS on the front page for almost a decade, the B.A.R. became more active itself, inciting its readers to action. "We'd read the B.A.R. to find out about the rallies were happening so we could skip work and take a road trip to Sacramento," Ottman said. "The Chronicle would never cover that."

When the fight against AIDS became a war, the B.A.R.'s writers often felt like they had become war correspondents, complete with all the outsize personality conflict and drama of the classic stereotype.

"[Bob] Ross was a nightmare boss, a pain in the ass, and complete rageaholic," Julian said of the B.A.R.'s often conservative cofounder, who died in 2003. "But he was committed to keeping the paper and us running." **SFBG**

THE BAY AREA REPORTER 40TH ANNIVERSARY EXHIBIT

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food + drink

With pan-Latino cuisine powered by a Peruvian American chef, Pasión serves up Technicolored blends of tastes. Here, the ceviche trio marinates, exquisitely.

PHOTO BY RORY MCNAMARA



The fresh prince

By Paul Reidinger
paulr@sfbg.com

DINE Amid the restaurant babble of Ninth and Irving streets (UCSF's answer to Harvard Square), there is one restaurant that stands out as a spot for people who already have all the degrees they're ever going to get, and that is Pasión. The name suggests both the high energy of the place and the style of its cooking, which draws many of its influences from Latin America and, in particular, Peru. The young chef and owner José Calvo-Perez, a native San Franciscan whose father Julio launched what was to become the highly successful Fresca enterprise, describes the style as "modern Latin."

The space was the longtime home of P.J.'s Oyster Bed (Pasión moved in late last year), and because it's in the middle of a cluttered block, it doesn't stand out as a physical fact as much as it does as an idea. You could walk right by without noticing it, or you might notice it but think it's just another one of the sort of food emporia you so often find near large university campuses. But once you're inside, you find that Pasión feels a little

like Miami: twinkles and gleams here and there in the suggestively dark lighting, a sense of human warmth, a dramatic open kitchen with two faces at right angles, and a main dining area doubled around the back of the bar like a horseshoe. The restaurant is on the loud side, and no doubt that's in large part because it's busy. Clearly there was an unmet demand for this kind of destination in the neighborhood.

Pasión might not be that innovative — pan-Latin cooking was unexpected 10 years ago; it is less so now. Still, it can't be a bad thing to claim descent from Fresca. Some of the more prominent signifiers of that lineage on the menu are the pollo a la brasa (\$18), a beautifully roasted half-chicken with Peruvian-style spices and fine french fries, and a broad selection of ceviches.

As someone who likes ceviche without loving it, I was pleasantly surprised by the exquisiteness of the Pasión version (\$10), which brought together cubes of ahi tuna and salmon, kernels of purple corn, and bits of cilantro, red onion, and yellow pepper — I haven't seen so much color in one place since looking into a box of Crayola crayons — in a marinade softened and deepened by passion-fruit purée.

Too many ceviches seem to me to be joltingly salty-sour, salt and lime being a pair of alpha ingredients that will fight if there is no mediator. (Morty Seinfeld: "You've gotta have a *buffer zone*!") A little sugar, a little sweetness, brings a necessary balance, and all the better if the sweetness comes, as here, from a natural source, a sweet fruit, instead of a sack of C&H.

But, even in America, land of the sweet, sweetness isn't always a good thing. The aioli that served as a dipping sauce for salt-cod fritters (\$10) had been enhanced with lemon and honey (honeioli?), but for me it was too sweet and reminded me of Miracle Whip. The fritters themselves, presented in a small basket, were right at the edge of being too crisp. And yes, that is a kind of euphemism.

The duck empanadas (\$10) were better, though of course they were very rich, made as they were with shreds of duck confit and smoked duck. Here the richness of the meat and the frying was moderated by a clever combination of currants and a sherry reduction — fruit to the rescue again.

Is there a good way to serve paella in a restaurant? Calvo-Perez was probably bound to try to figure one out, since he apprenticed in Spain. My thought would be to

make a big, proper one every hour or so and serve portions of it, but Pasión appears to follow a made-to-order model. The kitchen's vegetarian version, called arroz verde (\$18), was made with cilantro rice and did have a green sheen, but it was as much gray as green, and this wasn't reassuring. The dish, although presented in a small, cast-iron paella pan, lacked the crust of caramelized rice you hope will form on the bottom. It was also afflicted by a bitterness we finally traced to large chunks of celery, lurking in the murk like alligators in a bog among the green peas, shiitake mushrooms, pickled carrots, and green beans. It also featured an abundance of red onion slivers, which were methodically plucked out (not by me), like bits of shrapnel being removed from a wounded soldier. Obviously some people feel passionately about raw red onions. **SFBG**

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VEG OUT

A resource guide for your vegetarian restaurant and shopping needs!

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VegNews 2010
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Busted!

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS I have already written a restaurant review, a poem, and a cheerful pop song about my anal abscess. I don't know how else to celebrate the cursed motherfucker. I could curse ... But I guess I've done that too.

I've already had it lanced twice. Those were the good times. Except that on the first occasion I missed a day of work, and on the second I missed a baby shower. I felt so badly about the missed baby shower that I invited the moms-to-be, Pod and the Attack, to breakfast the following Saturday. Technically I guess maybe I invited myself to breakfast. At their house.

Bless them, they made my favorite: waffles! With fresh strawberries! They made bacon! They made eggs! They made roasted tomatoes! It was the perfect meal! It was a masterpiece! It was culinary genius! It was the time of our lives!

Problem: I forgot to go. I don't know, I was looking forward to it all week and then I woke up on Saturday morning, went, "Dum-de-doe," and decided — oh, I don't know — maybe do a little recording, or something.

I record in my kitchen because it's the quietest room in my apartment, if I turn off the refrigerator. My cell phone was in the closet. At the designated hour, Pod went to West Oakland BART and waited for me.

When she called to say *what-the-where-the-fuck-are-you?* I was in the kitchen. I had my headphones on, refrigerator off, and was laying some blistering electric ukulele tracks onto Garage Band, singing: "It's a new day/ It's a driving rain/ I'm gonna have anal surgery/ It's gonna be OK/ Gonna feel no pain / Or if I do it will be good for me." *La la la la la la.*

And so forth.

Then.

I saw my cell phone while I was getting ready for work. It was lit up like a Christmas tree: texts, voice-mails, e-mails. *What-the-where-the-fuck-was-I?* Oh my sweet baby Jesus, you can imagine my horror, and self-hatred — nay, *loathing* — as it all sunk in. How did I do

that? How *could* I? Was my head so far up my ass that ... ?

Well, technically it was, damn me. Clobber me in the kidneys with a golf club. I felt as low as a horse's hoof cheese. And that was before the Attack sent me a picture of their spread, Pod in all her pregnancy sitting down to eat those wonderful things I said, plus cantaloupe.

Minus me.

I've done some dumb-ass things in my day, but don't know if I've ever hated myself more. I couldn't imagine how I was ever going to forgive myself. I still kinda can't. I mean, the bacon alone looked *so good* in that picture.

They were of course very gracious and forgiving, and I was of course determined to make it up somehow. I invited them over to Berkeley that evening for some of the chicken pot pie that me and the kids were making. They declined.

I invited them to breakfast the following morning. Out somewhere, on me, and they accepted. We went to the Sunny Side Café in Albany, which was alleged to be kind of fancy-pants, and great.

Never in my life, before this, have I wanted a meal to cost more than it did. But, alas, it didn't. It was like normal weekend brunch prices, roughly \$10 apiece. Less tragically, but more to the point, I didn't think the food was that good. Let alone great. I may have malordered. Maybe I was still traumatized by my brain fart from the morning before, but my spinach-and-sausage scramble was bland city, even *with* salt-pepper-Tapatío. The roasted tomatoes ... *meh*.

Pod's pigs in blankets ... that was better. And the Attack, *she* got it right. She hit the jackpot with the Alameda, a stack-up of good stuff — ham, cheese, french toast, eggs — and some other things I personally don't go for, which is to say mushrooms and Hollandaise. Oh, and a balsamic reduction.

It's her new favorite restaurant. **SFBG**

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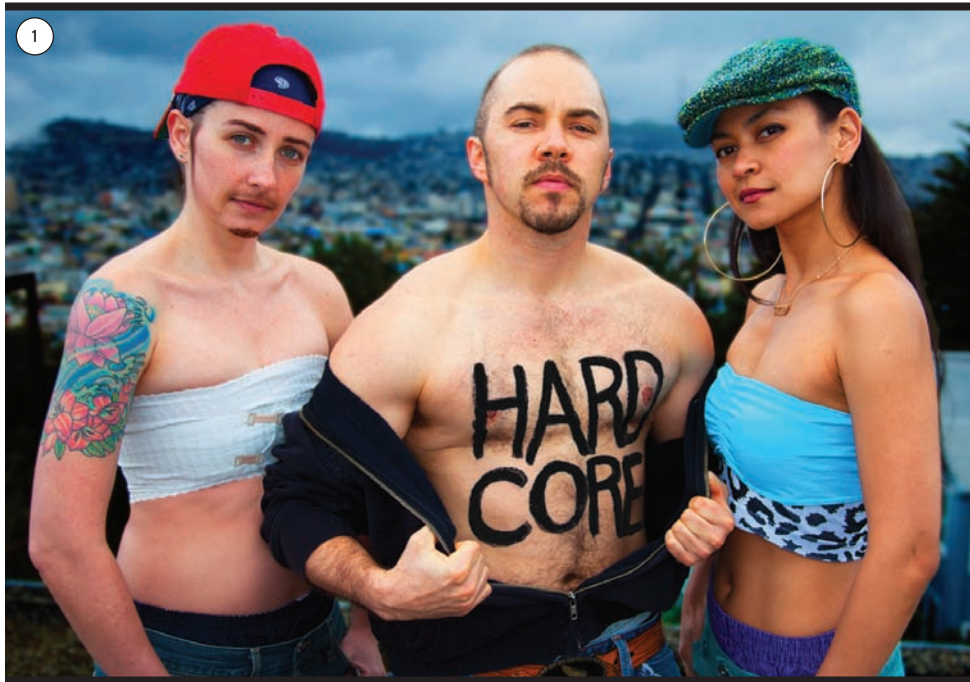
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WEDNESDAY
JUNE 22

DANCE

Hard Core: Getting Raw
Finding your identity is tough unless you are a vegetable. Asserting your identity — going against mom and dad — can be tough. However, if who you are and who you want to be goes against societal norms, be prepared to fight for your life. People have died doing it. It’s what the Queer Arts Festival is all about: paying tribute to and celebrating being “out there.” It’s most appropriate that hip-hop — street-born, street-nourished — is part of this yearly event. *Hard Core: Getting Raw* is a multimedia show put together by Josh Klipp and members of the Freeplay Dance Crew in which each artist (Klipp, Liz Angoff, Kevan Arrington, Hana Azman, and Molly Tsongas) tells a story about a journey undertaken. **(Rita Felciano)**

Wed/22–Thurs/23, 8 p.m., \$15
Garage
975 Howard, SF
(415) 518-1517
www.brownpapertickets.com

THURSDAY
JUNE 23

EVENT

Manic D Press showcase
In concert with this month’s Pride festivities, the recently relocated Modern Times Bookstore hosts a reading to spotlight luminaries from the queer independent scene. Many affiliated artists stop by, none of whom are exclusively tied to the literary scene but many of whom are pursuing a more experimental approach instead. The night features poet Daphne Gottlieb (author of nine books), zinester Larry-Bob Roberts (he’s been called “the Stephen Colbert of queer culture”), badass trans musician-performer Lynn Breedlove, and performance artist extraordinaire Alvin Orloff. With such an eclectic collection of artists of the queer community gathered in one space, the night looks to be a classy, entertaining, and flashier bookend to the flashier parties and parades to come. **(David Getman)**

7 p.m., free
Modern Times Bookstore
2919 24th St., SF
(415) 282-9246
www.mtbs.com

EVENT

Mara Hvistendahl
On glimpsing the title of Science magazine correspondent Mara Hvistendahl’s new book *Unnatural Selection: Choosing Boys Over Girls, and the Consequences of a World Full of Men*, I immediately thought what any reasonable boy-crazy person would: yeeeeesssss! Because in the meat-marketplace of a society burdened by a capitalistic priapism, the more infinite the choices, the better. But as usual, first impressions are incomplete. Join Hvistendahl as she explains the repercussions of selective sex abortion and the resulting 160 million women missing from Asia. How is this imbalance tweaking entire nations, and what does the West have to do with it (aside from having invented the ultrasound)? Can I get some ladies here? **(Kat Renz)**

6 p.m., \$5–\$15
World Affairs Council
Auditorium
312 Sutter, Suite 200, SF
(415) 293-4600
www.itsyourworld.org

FRIDAY
JUNE 24

PERFORMANCE

I Love Being Me, Don’t You?
A cherished comedian, singer, actress, gay deity, and recent Sarah Palin pummeler, Sandra Bernhard comes to town with a new show and new songs from a new album (both show and album are called *I Love Being Me, Don’t You?*) as well as dependably cutting observations about the world as such — all in time for Pride. Judging by reports from New York City’s sold-out Town Hall appearance, Bernhard — also working on a new musical with Justin Vivian Bond titled *Arts and Crafts* — flourishes trademark comedic and vocal chops while keeping outspoken, outrageous, and just plain out. **(Robert Avila)**

Fri/24–Sat/25, 7 p.m., \$45–\$75
Marines’ Memorial Theatre
609 Sutter, Second Floor., SF
(415) 771-6900
www.marinesmemorialtheatre.com

MUSIC

Brainfeeder Records Showcase
Started in 2008, the Brainfeeder label has

essentially the same musical genetics as its founder, Flying Lotus: bass, hip-hop, electronic, things that go bleep-bloop, and jazz (all with a distinctively experimental bent). Following performances in New York City and L.A., Flying Lotus and a collection of labelmates will be bringing a showcase to 103 Harriet. Of particular interest will be 20-year-old Austin Peralta, a composer and jazz keyboardist who has drawn comparisons to McCoy Tyner and Chick Corea. His album, *Endless Planets*, has a sense of continuity with the forward elements of the genre (that seemed in part to stall outside of Japan in the ’70s) modernized for the 21st century. **(Ryan Prendiville)**

With Flying Lotus, Thundercat, Austin Peralta, Teebs, and Strangeloop
9 p.m., \$22.50
103 Harriet, SF
(415) 431-1200
www.1015.com

EVENT

“World’s Ugliest Dog Contest”
Festival season has arrived, and if the tie-dye at the Haight Ashbury Street Fair and the impending smolder of the Queer Tango Fest

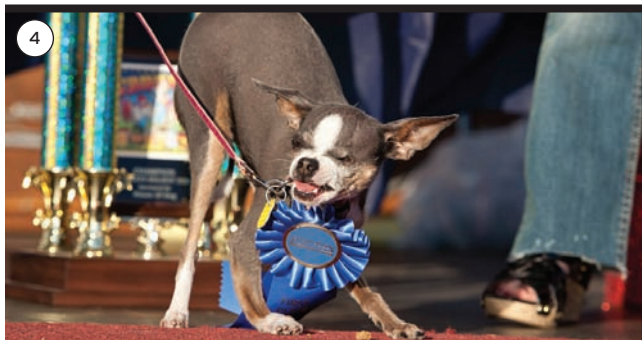
(June 29–July 3) hasn’t yet reminded you of the all-consuming special-ness of the Bay Area, I hereby announce the entrance of the ugly dogs. Yes, the Sonoma–Marin Fair was the birthplace of the snaggle-toothed, wonky-tailed trend of funky puppy adulation that has since made its way from *The Tonight Show with Jay Leno* show to Europe and back again. The day culminates in the crowning of another freaky furry friend (the 23rd annual!), but get to the fair early to enjoy dog training lessons, treat demonstrations, and, oh yes, the rest of the pig-and-pie county fair action. **(Caitlin Donohue)**

6 p.m. (fair hours, noon–midnight), \$8–\$15
Sonoma–Marin Fairgrounds
175 Fairgrounds, Petaluma
www.sonoma-marinfair.org

FILM

San Francisco United Film Festival
As per its mission statement, the San Francisco United Film Festival draws from an impressively varied pool of films for its third year in the city. From *Bhopali*, a somber look at the 1984 Union Carbide disaster in Bhopal, India, to *The Dead Inside*, a

Nukes made 'em giant; human flesh makes 'em hungry.



zombie-centric musical (the first?), there are strong indicators that the oft-used mantra “something for everyone” is apropos. Documentaries are the meat of this year’s selection and provide some of the more outstanding picks. *Eat the Sun* examines the practice of sun-gazing, or staring directly into the sun for prolonged periods of time in the belief that this will provide miraculous sustenance, and *Superheroes* dives mask-first into the world of real-life costumed vigilantes. *Superheroes* particularly holds promise as a crowd favorite as director Michael Barnett follows avengers Mr. Extreme on patrol and in their daily lives. Super! **(Cooper Berkmoeyer)**

June 24–30, \$10.75 (all-film pass, \$25–\$50)
Roxie Theater
3117 16th St., SF
(415) 863-1087
www.theunitedfest.com/sanfrancisco

SATURDAY JUNE 25

MUSIC

San Francisco Free Folk Festival
What better place than a

middle school to host a wholesome folk festival? San Francisco’s 35th annual Free Folk Festival features music, dance, and art performances, workshops, and jam sessions for toddlers, teens, 20-somethings, and tried and true folks of any age. The festival provides a great opportunity to fine-tune your Gypsy jazz guitar, pennywhistle, left-handed mandolin, and countless other highly specialized instruments in hour-long workshops throughout the day. If listening and dancing are more your thing, there’ll be storytelling, Moroccan dance, jug band swing, and Bohemian national polka sessions galore. It seems no pocket of culture around the world will go untapped. On the off chance that you think something’s been overlooked, there’s a plain old open mic, too. **(Getman)**

Sat/25–Sun/26,
noon–10 p.m., free
Presidio Middle School
450 30th Ave., SF
www.sffolkfest.org

MUSIC

“Rites of Massive”
Opulent Temple, the SF-based Burning Man camp that has been rocking the playa since 2003, is going big again

on Treasure Island, drawing in a wide variety of Burning Man DJs, sculptures, performers, art cars, and music lovers. After filling Building 180 two years ago for its Massive Cox party featuring DJ Carl Cox, OT is moving to the larger Hangar 3 space for Rites of Massive (playing off this year’s Burning Man art theme “Rites of Passage”). Internationally acclaimed headliners DJ Dan, Christopher Lawrence, and Elite Force join notable local DJs on six stages, with burner sound collectives Distrikt, Symbiosis, and others joining the Opulent Temple hosts. Get ready to go big. **(Steven T. Jones)**

9 p.m.–4 a.m., \$30–\$50
Hangar 3, 600 California
Treasure Island, SF
www.opulenttemple.org

MUSIC

Cibo Matto

They’ve become hyperactive again. Prior to Cibo Matto’s split in 2001, the duo of instrumentalist Yuka Honda and singer Miho Hatori were responsible for some of the most infectious and bizarre sweet, sweet music of the 1990s. Based in New York City, Cibo Matto had a tendency to be mistaken for a

J-Pop band at first listen, in part because of a consistent, aforementioned energy level, but in truth it skipped across the musical spectrum with a complete disregard for genres. The trip-hop-ping of “Sugar Water.” The ray-gun blap rap of “Working for Vacation.” The tropicalia version of “About a Girl.” Reunited for a Japanese benefit and now a small tour, the band is reportedly working on a new album. **(Prendiville)**

With Chain Gang of 1974
9 p.m., \$25
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

SUNDAY JUNE 26

FILM

“Sand Up Your Vortex”

Since beach dreams rarely come true ’round these foggy, windy parts, why not ditch the S.P.F. and stuff your wild bikini at the Vortex Room instead? Tonight’s quadruple feature kicks off with Roger Corman’s 1957 *Attack of the Crab Monsters* (nukes made 'em giant; human flesh makes 'em hungry); Jack Curtis’ 1964 *The Flesh Eaters* (contains Nazis, beatniks, and

— again — gruesomely gourmet human flesh); *Monster from the Surf* (1965), perhaps best explained by its alternate title, *The Beach Girls and the Monster*; and Nate Watt’s 1961 *The Fiend of Dope Island* (“He took everything and everyone he wanted!”), which is firmly ensconced on my list (along with 1976’s *Shriek of the Mutilated* and 1981’s *Make Them Die Slowly*) of all-time best movie titles. **(Cheryl Eddy)**

7 p.m., \$5
Vortex Room
1082 Howard, SF
www.myspace.com/thevortexroom **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) *Hard Core: Getting Raw* (see Wed/22); (2) Sandra Bernhard (see Fri/24); (3) Austin Peralta (see Fri/24); (4) 2010 “World’s Ugliest Dog,” Princess Abby (see Fri/24); (5) *Eat the Sun* (see Fri/24); (6) *San Francisco Free Folk Festival* (see Sat/25); (7) “Sand Up Your Vortex” (see Sun/26)

HARD CORE PHOTO BY ERIC CARTER; PRINCESS ABBY PHOTO COURTESY SONOMA-MARIN FAIR; SAN FRANCISCO FREE FOLK FESTIVAL PHOTO BY MICHAEL JONES



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THE SAN FRANCISCO BAY GUARDIAN QUEER ISSUE

queer issue

Rolling up her catnip: Oakland rapper Kreyayshawn hung out at Good Vibrations as a kid and says, “I wish everybody was open-minded so we wouldn’t have to have any labels.”



Go with the flow

Oakland rap phenom Kreyayshawn reps a casual Bay sexuality

By Amber Schadewald
arts@sfbg.com

QUEER “I don’t like titles. I’m an open-minded person. I’m not going to shoot anybody down based on gender or color,” Kreyayshawn told me over the phone. “I’ve dated girls. I’ve dated guys. And I’ve felt the same way for both.”

It’s only been about a month since the 21-year-old East Oakland native’s “Gucci Gucci” video blew-up, gaining both props and criticism for her label-bashing, be-yourself approach — designer-addicted “basic bitches” are her favorite target, and everyone from college-campus Adderall addicts to crass Barbie wannabes gets a dig. She’s generated a lot of hype and the immediate backlash has been harsh, but Kreyayshawn’s ram-bunctious persona has kept things fresh. She’s an adorable little stoner

with mad style, a naughty mouth, and a cartoonish sexual vibe. Her “White Girl Mob” is a swagged-out version of the Spice Girls and her collection of work (including a hilariously over-the-top, girl-on-girl makeout session in the video for “Online Fantasy”) immediately gave the press a reason to cry “lez.”

That’s usually the story when a woman steps up in the rap game, though — in a genre marked by macho preening and degrading insults, most women in hip-hop usually play the boys’ game and highlight their masculine side or market a hypersexed sluttiness, both of which can easily play into stereotypes of lesbianism. (Recently, rap — and pop — women have found one escape hatch: straight-up out-of-body weirdness, à la early Nicki Minaj.)

For actual gay or bi ladies who want a piece of big-time rap’s pie, the odds so far have been stacked against them — out lesbian rappers like super-talented Yo Majesty

only seem to get so far, although there is, at least, a still-flickering homo-hop circuit that promotes queer talent. Major label artists are pressured to stay in the closet, despite all the rumors and paparazzi shots of “companions.” This last approach can be psychologically disastrous, as I found out one night in Minneapolis when a devastated and drunk Lady Sovereign, who had repeatedly rejected the lesbian label at her management’s request, crashed on my futon after her ex-girlfriend refused to let her stay over. Sov finally came out last summer. You could tell that her bottled-up feelings had taken their toll, however.

But hey, it’s 2011 and it’s nice to think the rap game has matured along with the rest of pop culture. Ellen is wifed up. Lohan dated Ronson. Lambert should’ve won *American Idol*. Everybody seems “Born This Way.” As celebrity homos become more visible, the “openly gay” tag seems old-fashioned. But that doesn’t mean we still aren’t curious — and if you don’t tell, people will keep asking.

Yet while Kreyayshawn hasn’t denied being a lady-lover, questions regarding her sexuality have

garnered a wash of fuzzy responses, only fueling curiosity and more sound-bites. My personal favorite was her quote in *Complex Magazine*, in which she stated she isn’t a “raging lesbian” but an “occasional lesbian.” Should I be insulted? This needed some clarification.

“I say occasional because I go with the flow,” Kreyayshawn told me over the phone, while relaxing on what she considers a “chill day,” hours of interviews and business related to her recent \$1 million deal with Columbia Records.

She could easily claim the “B” in LGBT, but says she’s not comfortable with that label either. If anything, she’d go for an “A.”

“Sometimes I tell my friends I’m asexual because I don’t feel like I seek out guys or girls.” Kreyayshawn lets interested parties approach her and would just rather let things happen organically. “A girl and I could start talking and I could think, ‘Hey, she’s cool, we should be friends’ or I could think ‘This girl is hot, we should hang out on another kind of hype.’ And it’s the same with guys.”

She’s like the indie-rap version of Lady Gaga — another young



“It’s not like I say, ‘I’m gonna eat this girl’s koochie’ — it’s on a different hype,” says Kreyshaw.

woman in the public eye who isn’t afraid to declare her undeclared sexual status. This isn’t a phase and she’s not on the fence. Nor is she checking just one box. She could be the poster child for that nebulous term, “post-gay,” if we’re at a point in our culture where we can move beyond the importance of mainstream representation. (Many would say we’re not.)

“I wish everybody was open-minded so we wouldn’t have to have any labels — no bi, straight, gay. We wouldn’t have to have these titles that separate people.”

Her spirited musician mother helped shape Kreyshaw’s flexible ideas on sexuality. Mom even worked in the Good Vibrations warehouse, San Francisco’s sex-positive one-stop shop.

“I’d go visit my mom and bring my homework. That place is really diverse, you know what I’m sayin’? I saw some crazy dildos and shit, but I was taught that it’s normal. That’s why I’m open and accepting of everything.”

She admits her lyrics are consistently more lez-oriented, but not necessarily raging. “It’s not like I say I’m gonna eat this girl’s koochie — it’s on a different hype.” This way, she says, guys can sing along too.

It’s appropriate that Kreyshaw keep one eye toward her male audience and supporters — she rolls with a lot of buzz-worthy industry dudes, most notably the guys of Odd Future. As nice as their beats may be, members like Tyler, the Creator have been known to deliver some nasty, homophobic lines. Does she just bite her tongue?

“I know those guys personally, but I’m also not someone who goes off and listens to their music

every day. I don’t like homophobic stuff, not in music and not in my friends,” she says, maybe hinting that the Odd Future guys just like to ruffle rainbow feathers for effect. Kreyshaw herself is no stranger to playing dirty, although she often takes on a mocking male persona when doing so — calling other girls hos and Twittering lines like “I need a bitch on my lap.”

“Growing up in the hood and shit, I would hear all kinds of that shit walking down the street,” she explains. Now she wants to turn sexist speech on its head and play with it. “When guys say that stuff in music, like, uh girl, your pussy is so wet — what? Ew — nasty!” She wants girls to be able to sing along and participate instead of feeling attacked or uncomfortable.

“But I wouldn’t say you should read into every single lyric,” she says. With all the attention she’s receiving, she may yet turn her girl-love outward with some solid lyrics. She’s already hard at work on a mixtape and her first full-length, which she hopes will be released by the end of the year. Predicting where Kreyshaw will be by next summer isn’t so easy.

“I’ll probably be touring like something crazy. Maybe directing a music video. Or maybe I’ll be knitting socks. You never know with me. It could get completely out of control.”

And as for advice at this year’s Pride: “Everyone be safe. Have fun. And just make sure you have fun and be safe while doing it.”

I told her she sounded like a mom.

“I know,” she giggles in her squeakiest voice. “I just care about my people.” **SFBG**

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The Hot Pink List 2011: Queers we adore



HONEY MAHOGANY

Singer, performer, social worker, photographer, glamour girl — Miss Honey Mahogany (www.itshoney.com) does it all and leaves you breathless. Catch up with her on the SFMOMA Pride Parade float (a drag salute to Paris, 1928) on Sunday, June 26, and look for her forthcoming EP this summer. “I feel really lucky to be coming of age as a performer at a time when there seem to be more and more queers out there in the public eye. Whether it be in popular media, politics, art, advocacy work, research ... we are everywhere! One thing I would really like to see in the next few years is the rise of new, massively popular gay icons ... and I mean ICONS, not celebrities. I think the world is ready for that. In fact, I think the world needs it.”

DIEGO GOMEZ/ TRANGELA LANSBURY

George Washington was due for a kick-ass sex change — so artist and illustrator Diego Gomez (designnurd.blogspot.com) started painting colorful characters like Storm from X-Men, She-Ra, and Jem on dollar bills, a.k.a. “Diego Dollars.” As the designer for Tweaker.org, he gets out valuable information from the San Francisco AIDS Foundation. He’s currently illustrating an “all-Latin porn-graphic novel” called *Spicey* and a comic book called “CuntBricks,” making clothes and accessories for Barney’s New York and local boutique Sui Generis, crafting with his “Needle X Change” knitting group, performing as his alter ego Trangela Landsbury, and a ton of other neon-bright activities. “I’d like to see more glitter and gold in the future and ‘happy’ surprises (not to mention endings).”



ALIX P. SHEDD

“It’s very rare to find an aesthetically dedicated queer space that isn’t centered around alcohol, includes queer youth, and is right for all different kinds of performers and performances. Somewhere you can scream, dance, and love everything that’s gay.” So Alix (with help from Lorin Murphy and a ton of volunteers) found a space, painted it pink, and launched the Big Gay Warehouse (www.biggaywarehouse.org). For the past year, the bGw has hosted many of the city’s most intriguing queercentric events, from punk concerts and video nights to sensory derangements and environmental makeovers. Alas, bGw’s days are numbered due to rising rents, but Alix — who’s also involved in trans-women-empowering nonprofit thrift store the Junque Shoppe and designs a clothing line called Apocalypse Vintage — already has the next move in mind.



CHRISTOPHER REYNOLDS AND ALYSIA SEBASTIANI

Sustainability was all the queer conceptual rage this past year — but Christopher and Alysia, the powerhouses behind landscape design firm Reynolds-Sebastiani (www.reynolds-sebastiani.com) have been setting the principles in motion by designing and maintaining spaces throughout the city that morph norms to create alternative environments and adapt to change. Recent projects include a redesign of the Phoenix Hotel grounds, to be unveiled at Juanita More’s Pride Party on Sunday, June 26 and a show of amazing terrariums using vintage bottles they unearthed at St. Francis Fountain in the Mission’s new event space, Candy Kitchen, opening Thursday, June 23, 6 p.m.-10 p.m., and continuing for two weeks. “Like any cultural paradigm shift, sustainable practices must reach and change the popular vernacular in order to become truly sustainable — in this way they’re like queer culture,” says Christopher.

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ROSE SLAM! JOHNSON

Have fun or make a difference? Bike-food-community activist Rose Slam! Johnson has found the two can make hot partners. She helped plan SF Bike Coalition's Bike to School Day, and merrily oversees the Western Addition's Urban Eating League, Apothocurious (a bike-powered organic food subscription service, www.apothocurious.com), and her own queer adult outdoors camp. This summer, she's embarking on a multimonth bike ride and camping with East Coast queer youth. "Fear and defensiveness often distract us. By bringing people together around things we are passionate about — food, bikes, community, fun — we are able to move towards love, acceptance, and healing."

KB BOYCE AND CELESTE CHAN

The masterminds behind Queer Rebels (www.queerrebels.com), an organization that showcases queer artists of color, KB and Celeste are involved in everything from Community United Against Violence (www.cuav.org) to "TuffNStuff: The Last Delta Drag King," KB's musical act. Upcoming "Queer Rebels of the Harlem Renaissance" (Friday, July 1 and Saturday, July 2), part of the national Queer Arts Festival (www.queerculturalcenter.org) is a stage extravaganza celebrating that great period. And TuffNStuff performs at the Trans March Rally (www.transmarch.org) Friday, June 24 from 3:30 p.m.-6:30 p.m. "We are inspired by new queer work that creates our own myths, reveals hidden histories, and is unapologetically, riotously gay!"



**MICAH TRON
(WITH DJ JEANINE DA FEEN)**

Super-sharp MC Micah Tron has been rising through the Bay's hip-hop ranks with a deep electric sound and sexy come-ons. Check her out at www.soundcloud.com/Micahtron and peep her forthcoming EP "Jungle Music," produced by the HOTTUB crew. She'll be performing at the Crooked party at the Showdown on Friday, June 24 and on the Pride celebration main stage (www.sfpride.org) on Sunday, June 26 at 12:30 p.m. with her DJ Jeanine Da Feen. "Walking the streets of San Francisco inspire me, there's nothing like being surrounded by people who aren't afraid to be themselves. Our community could use more self-acceptance — we're beautiful people!"



**JOCUESE
"JOQ" WHITFIELD**

Work! Voguer extraordinaire, Jocuese teaches the wonderful Tuesday night Vogue and Tone class — "a dance class with a party feel" — at Dance Mission Theatre (www.dancemission.com). He's also part of the raucous Miss Honey nightlife crew and is a collaborator, with Shireen Rahimi, on the West Coast Dopest Outsiders youth life skills program, encouraging "movement through movement." He'll be performing at Crooked and Pride with Micah Tron. "I think we live in a society where we place sexuality on everything. I want to strip that away and tell people to just be themselves and dance."



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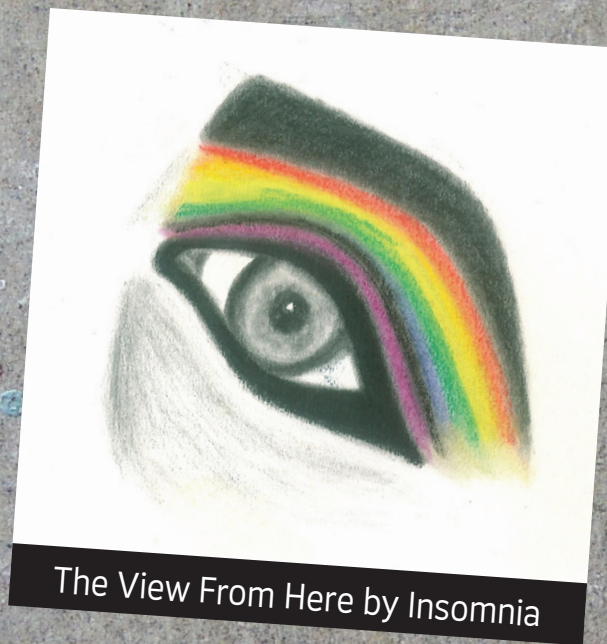
Not all queers are queens...not that anything is wrong with it
I am the dude on the corna,
doin what I wanna.
Learnin to hone my skills.

A faggot such as me must learn to be an anomaly
moving through the crowds with no heads turnin
don't need some angry motha-fuckah burnin
want'n to teach me what a man should do when a bitch brotha is in your presence

Gotta learn to blend and defend;
haftah strengthen my core and my soul
because nobody cares if ah gay boy goes.



Bleeding Heart by Lisa Myaf



The View From Here by Insomnia



Battle to Love by King Virgo



What Do we See? by Shroom

Meat Market

By Levi

I am a piece of meat and every man wants some.

I walk to the grocery store in the heart of the Gayborhood and men look at me like I am a steak, posturing as if they can take a grab at me, put me in the shopping cart, whisk me away to their abode and after they have their dinner throw away the leftovers

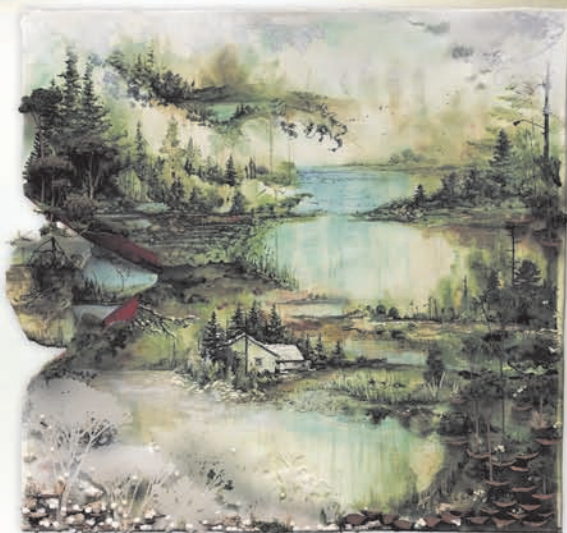
I am the dark meat, the black meat, men shun in daylight but troll after at night. Wanting the swwwwееееtttt cream in the center. I am the boy they still wish to be, the youth they envy, the looks they wish they could hate... but don't. I am the homeless person that is hidden, who passes off as the moneyed and do my best not to look helpless because nothing is hotter for some men than sexplotation.

I am a series of images, a composite. It's much easier to see me as an object, a sex toy, a piece of ass or dick. If they were faced with who I was, the juxtaposition would make them re-evaluate their whole view of me and make them wonder "Maybe he is a human?"

Art and poetry by queer young people from Roaddawgz, a Tenderloin homeless youth creative drop-in center (www.roaddawgz.org).

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Bright on

Dyke porn pioneer Susie Bright opens up with *Big Sex Little Death*

By Mattilda Bernstein Sycamore
culture@sfbg.com

QUEER Heady, hilarious, heart-breaking: *Big Sex Little Death* explores legendary sex writer, educator, and instigator Susie Bright's coming of



age from the 1960s to the present. Bright's memoir focuses on her involvement with The Red Tide, a radical high school newspaper in Los Angeles in the 1970s, and her subsequent membership in a socialist sect that sends her halfway across the country. Her union organizing stint lasts until the Party leadership expels her for "joining or leading a cult of personality." Personality is certainly one of Bright's strong points, so perhaps we should be grateful for this particular falling out. It eventually leads to Bright's role in founding the first lesbian porn magazine, On Our Backs, in San Francisco in 1981, as well as her pioneering work as a fiery spokesperson for free speech and sexual liberation. I spoke with her over the phone about sex and memory and writing.

SFBG *You do such a great job of talking about your sexual coming of age as a teenager: describing your sluttiness without shame, your curiosity about bodies and pleasure and the intricacies of sexual positioning.*

Susie Bright I think it's because I wrote my memoir like a storyteller, like a poet — not a polemicist. I wasn't ashamed; it never occurred to me. Margaret Mead would have found my little teenage tribe to be quite poignant.

SFBG *There's a tendency for many sex-positive spokespeople to glamorize even the most annoying, mundane, or gross sexual experiences as somehow — well — positive. Sometimes this sex-positive rhetoric ends up making those of us who don't always succeed at having a wonderful sex life feel like failures ...*

SB I think bad sex — obnoxious, absurd, BIG FAIL sex — is funny, nostalgic, and more endearing as you grow older. It also goes hand in hand with adventurous, raptur-

ous, mind-blowing sex. You actually know the difference. You've spanned the spectrum, you've lived. The big bummer with American sex right now is the unrelenting banality and flat-out scarcity.

SFBG *The most striking part of Big Sex Little Death for me is the way you describe betrayal in the social and political realms you choose to inhabit — places that initially give you so much hope. Like when you helped to start On Our Backs, the first lesbian porn magazine, in the early '80s. Feminist bookstores refused to carry it, claiming that you were aiding the patriarchy.*

SB It was more than that. The whole mainstream feminist movement was calling for our heads. Or, as Barbara Grier of Naiad Press put it, "Everyone I know thinks y'all should be assassinated."

It's been a part of every civil rights and social justice movement that I've been a part of. We know it — we talk about how the powers that be would prefer to let the weak fight among themselves. We see how divide-and-conquer tactics are so effective, but it's very hard to resist.

What kills me is the blindness, even years after the fact. Sometimes it's comical. I got a letter from an ambitious writer the other day who told me that in the '80s she fought the sex-positive On Our Backs types tooth and nail, no tactic too dirty. "We" were pimping the patriarchy and she was on point to take us down. She asked me if I found it amusing that she's now in a submissive relationship with a man — no! Then she asked me if I would blurb her new book.

Someone asked me on this tour if I ever got an apology, and I was startled. No, not for the bombings or the death threats or the bannings or the locked doors or the bizarre libels and slanders. No way.

SFBG *When the feminist movement refused to support you, you found several surprising allies. Among them were John Preston, at the time the editor of the gay leather magazine Drummer; cult filmmaker Russ Meyer of Faster Pussycat fame; and even the Mitchell brothers of that legendary exploitative straight strip club on O'Farrell Street.*



On Our Backs and beyond: Susie Bright's memoir covers key moments in SF's sexual liberation.

SB Well, those were strange bedfellows, eh? They were all mavericks, iconoclasts, outlaws, film buffs, and we shared that in common. Aside from public librarians and ACLU lead attorneys, these guys were probably the most eloquent defenders of the First Amendment you ever met.

SFBG *On Our Backs was started by two strippers who worked at various clubs in the Tenderloin and North Beach. One of the most heartbreaking chapters in Big Sex Little Death is where you show us how so many strippers worked to support their lovers financially, male and female, and then ended up strung out on drugs, homeless, or dead after their lovers used and abused them.*

SB "Legalize it," as Peter Tosh said. That is why these tragedies happen — because sex work is criminalized.

SFBG *In your preface, you say, "I'm more preoccupied with people dying than with people coming." And so of course you want to prevent these unnecessary deaths. Toward the end of the book, you also mention the deaths of friends, lovers, and confidantes to AIDS — but only briefly. It's as if it's still too painful to talk about.*

SB The main deaths I talk about are my parents', where I could fit more of the puzzle together; then John Preston, as a small example of what went on in early '80s plague life; and the dykes I first knew at On Our Backs, some of who died too young. I am angry and too ragged to write about it all yet — I don't have the distance from it. The last memorial I attended this past fall was [for] one of my greatest inspirations, a total ball-of-fire who ate a Fentanyl patch, choked to death on her vomit, and left a suicide note.

She was a wonderful, wonderful, caring, radical feminist creative dyke who wanted to be a superhero who

would vanquish all the abusers. It's not fair.

SFBG *Fairness is one of the central issues of the book — who lives and who dies, which cultures disappear and which remain. At the end of the book, you talk about deciding to give birth to a child, Aretha, and raising her. I'll admit I got a bit worried that you would suddenly talk about this trajectory in a way that erased your sexual and political history, the histories of people like the friend you just mentioned.*

SB My daughter has a trajectory of her own, now!

SFBG *But somehow you're able to talk about your love for Aretha while making it clear that child rearing certainly isn't for everyone, and still articulating an anti-assimilationist queer world view focused on sexual liberation and radical politics.*

SB I'm just drawn that way.

SFBG *Why do you think gay assimilationists emphasize marriage, military inclusion, and child-rearing as the only choices for respectable queers, narrowing the options for everyone and rejecting sexual liberation as something dangerous from the past?*

SB They're squares — what can I say? They've always been around. Square used to be a synonym for straight. We're constantly caught in the middle on this, the boho bunch. Of course we want civil rights for all, *dub*. I defend anyone's right to let the state be their pimp, to fight the wars, be the cannon fodder, acquire family assets like a stamp-collecting hobby. Bully for you. But as Peggy Lee said, "Is that all there is?" Christ, I hope not. **SFBG**

Mattilda Bernstein Sycamore (mattildabernsteinsycamore.com) is most recently the author of So Many Ways to Sleep Badly.



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Lez get real: Brandi, D.D., and Julia are captured on the Lesbians in San Francisco blog.

PHOTOS BY CAT PEREZ

She's got the look

Cat Perez's Lesbians in San Francisco blog captures queer hotness

By Amber Schadewald
culture@sfbg.com

QUEER Apparently being a lesbian is the hottest new trend — so much so that middle-aged white dudes are posing as gay ladies, writing famous blogs and filling entire websites with lesbian content. (Yes, I'm talking to you, "Amina" and "Paula.") Really?

Fortunately, there are plenty of actual queer women who can blog for themselves, thank you very much. Catherine "Cat" Perez, is one of those real-life queer women — verified by an in-person chat at the Wild Side West bar — posting real-life depictions of other actual lesbians on her blog Lesbians in San Francisco, a tribute to girls who like girls in America's gay capital.

The layout is simple: each featured lez gets one photo and three fun facts of her choosing ("She won a s'mores eating contest as a Girl Scout." "She doesn't know how to whistle." "She is related to Chuck Norris.") Perez started LISF last summer with the intention of giving queer women of the Bay some flattering but honest representation.

"I just think in terms of the queer community, women can get

bypassed and overlooked," she told me, flicking her cigarette. "I want to educate people about what queer women look like, what they're interested in, what they do. It may not always be what people assume."

Perez began by photographing her friends, then opened it to anyone in the Bay Area, aiming for an accurate depiction of the city's diversity. She swears there is no screening process. Although the aim is inclusion, the final product looks pretty tailored. Beauty may reside in the eye of the beholder — but it's undeniable that these super-fashionable, adorably hipster girls are *hot*.

"Yes, there is definitely a 'scene' element to it. But that's not the point," Perez shakes her head and throws up her hands. "I'm only one person and I work a nine-to-five. People need to actively pursue a shoot with me."

And it's that simple — send Perez an e-mail, brainstorm your idea for the shoot, and show up. It's an offer she often won't refuse. So why are only a specific type of lezzies contacting LISF? Vanity? A need for self-promotion? Has LISF become a showcase of our local celebs? Maybe it's time for the rest of the community to get our faces up there, too.

"I wouldn't consider myself a celebsian — I don't know how I

feel about that term," Perez said with a laugh. "If I had to choose a label, I would identify as a queer woman," embracing the broader, more inclusive mode of thinking. The title of the blog has discouraged some women from participating, but Perez says she has no plans to change it anytime soon.

"Growing up, I always wondered what queer communities looked like outside of my home in New Jersey," she says. With its general-interest name, her blog comes up pretty high on Google searches. "I just want to shed some light on the people who live here. That's it."

Through the end of the month at the Lexington Club (www.lexingtonclub.com), Perez is exhibiting a collection of blog-inspired photos called "Stereo," which simultaneously celebrates and debunks lesbian stereotypes. Perez selected 15 queer women and photographed them each twice: once in a stereotypical role (softball player, gym teacher, high femme) and once as themselves. As one might imagine, there's a lot of overlap.

"Some girls were dressing up as other's stereotypes," she says. "Stereotypes don't have to be negative. These photos embrace that, because, yeah, sometimes we are the stereotype." **SFBG**



QUEER There's a fine line between sex and violence; that's especially true if you're a superheroine like Glamazonia and her arch-rival, the dastardly Power Princess. If you want to find out what these two vixens are fighting about (spoiler alert: it's the affections of that slutty John F. Kennedy) and what happens next, check out *Glamazonia the Uncanny Super Tranny* (Northwest Press, 136 pages, \$24.99) by Justin Hall with local comics superheroes Diego Gomez, Jon Macy, Fred Noland, and many more. The book collects material created over the last decade as well as a large amount of new material, from Glamazonia's origin story in which she's bitten by a radioactive drag queen and her three-way with Fidel and Che, to a

time travel adventure where she kills off both her past and future self and one explaining the sordid back-story of her sidekick Rent Boy.

Northwest Press (www.northwestpress.com), a new publisher specializing in queer comics and graphic novels, garnered Lambda Literary Award nominations with its first two books, both by cartoonists from the Bay Area. Glamazonia was a finalist in Transgender Fiction and *Teleny and Camille*, a graphic novel adaptation of the dark, erotic novel attributed to Oscar Wilde and his circle of friends, won the Gay Erotica category. Northwest's next project is an anti-bullying comics anthology called *The Power Within*. **SFBG**

Getting what you want

Second annual *This Is What I Want* plumbs the nature of desire

By Robert Avila
arts@sfbg.com

QUEER What do you want, and when do you want it? Those questions as formulated carry as much political connotation as sexual, and it's not exactly a coincidence. Sex and politics are inextricably linked, as a glance at the news or Anthony Weiner's bulging Twitter feed will show. The questions inevitably have a commercial ring to them as well, and not just because "sex sells." The marketplace likes to pretend that consumers are all free agents. But given the countless ways it circumscribes, aggregates, activates, inactivates, or otherwise manipulates human lives via sexual desire, it's more like "sex" sells "us" in, and into, the current social system.

So if you know the answer to the above questions you're lucky. But do you also know why you want what you want? What is desire anyway? Is it basic and perennial, or is it a historically specific construction intimately involved in a system of power? Questions like these animate much contemporary art, though rarely more directly than in the wildly free and ambitious set of performance works making up *This Is What I Want*. Produced by choreographer Jesse Hewit, dancer Rachael Dichter (of Laura Arrington Dance), and Ernesto Sopprani of THEOFFCENTER, *TIWIW* baldly confronts sexual desire with a rigorously WTF?

The second annual *TIWIW* builds on a smaller, more spontaneous showcase thrown up at the Garage last year where, according to Hewit, "a lot of really beautiful — if quiet — things happened." The success of that venture, including the discussion it generated, encouraged *TIWIW* founder Hewit to come back with another round and a stronger curatorial approach. *This Is What I Want*, which premieres as part of the 2011 National Queer Arts Festival, cultivates new work from many notable figures in the contemporary queer performance scene. The 13 artists repre-

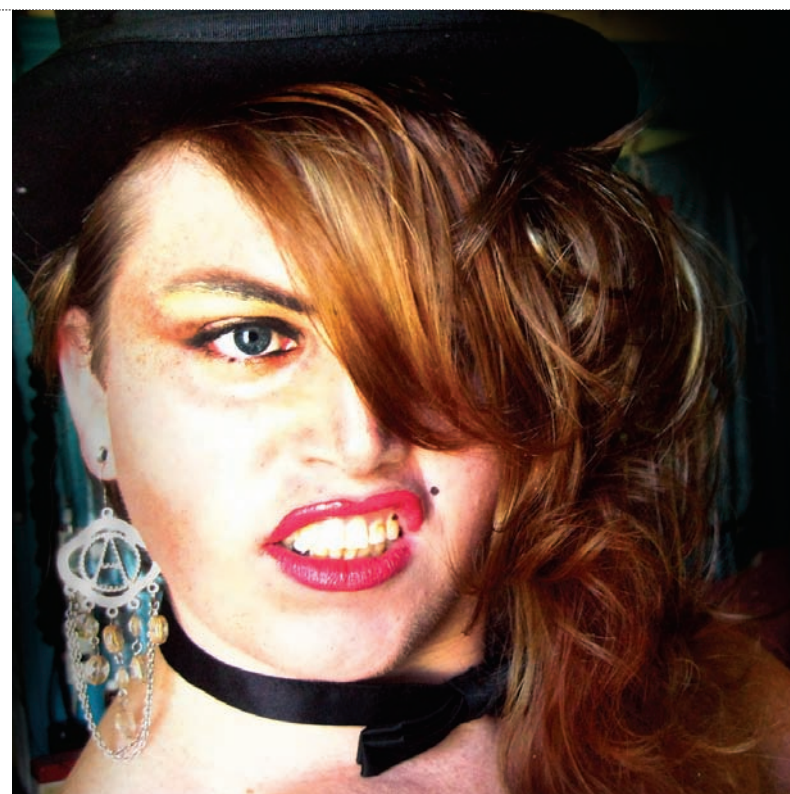
sented in the four-day event include Mica Sigourney, Annie Danger, Harold Burns, Tessa Wills, Anna Martine Whitehead, and Monique Jenkinson. Hewit recently spoke to the Guardian about the thinking behind revisiting *TIWIW* and the unexpected results when people stage their desires.

SFBG *What happened last year that made you want to mount a second festival in 2011?*

Jesse Hewit In last year's program, I realized that intimacy was being used as a motive, and often as a creative force, by the artists. I got so many e-mails from them individually, all this really intricate and powerful processing around the very simple prompt [of "This Is What I Want"]. For most of us, answering that question is fucking hard. It requires us to sit down with ourselves and get calm and honest in a way that isn't too practical or hip. Some people said yes to the show because they knew exactly what they wanted, and what they wanted to do for the show. Many others said yes because they felt the subversive power of not knowing, and knew that forcing themselves to spend some time with the prompt and make something would be a productive and dicey ride. It was, and is, really, *really* interesting to be allowed to witness or have explained what intimacy means to [someone] and how sexual desire functions or does not function for them. Defining these two things and presenting that is theater enough for me.

I've always been interested in sex as language, as commerce-capital, as culture bearer. What I always come back to is that sex is undoubtedly still the clearest leveler of our differences, and yet at the same time the most jumbled and complicated container for them. I feel like what we want and how we get it — or don't — says almost everything about how we experience power, our bodies, and our relationships to pleasure and to hope.

If we can say what we want, then we are honestly and critically locating ourselves within a fractured sociopolitical system of power and subjugation that needs all the attention that we can give



Feed the need: *This Is What I Want* performers Annie Danger (left) and Anna Martine Whitehead.

it. We are putting out bodies first, and insisting that basic needs are still the most important ones. I specifically feel hope around programs like *This Is What I Want*, because it potentially combines live interpersonal experience with a straight-up act of social transgression. Maybe it's a little easier to talk about what we want here in the Bay Area (though I have my suspicions about the authenticity of our sex-positivity around here), but rest assured, it is legitimately radical almost everywhere else.

SFBG *How does the second annual compare to what you set out to do last year?*

JH This time around I am working with Ernesto Sopprani of THEOFFCENTER as fellow producer, which means that we now have a component of organization, publicity, and community engagement that was not there before. We are also now kind of a full-blown festival, as we have two different shows that take place in two different venues. Both Joe Landini at the Garage and Lex Leifhiet at SOMArts have brought incredible energy to the project, and we couldn't be happier to be housed by them. The process of building the lineup is very different this year because of how successful last year's program was. Rather than invite people, we decided to ask folks to submit proposals and then we chose what we thought was the best fit.

Perhaps the most major change

this year is the addition of a curatorial team. [Rachael Dichter] and I went into it from the start knowing that we would both choose what the show would be and that we would invite others to get in on it too. We asked Keith [Hennessy], Jiz [Lee], and Michelle [Tea] because they are all super-critical thinkers when it comes to the intersections of issues that this program deals with. Those curatorial meetings were actually some of the most interesting and charged conversations about what's happening in local performance work that I've had all year.

SFBG *What is happening in local performance work as you see it, and as it relates to the work in TIWIW?*

JH I'm actually going to pull an almost direct quote from a blog entry I wrote for THEOFFCENTER's salon [i.e., a virtual roundtable conversation mapping the queer performance scene underway at theoffcenter.org]. This moment in the Bay Area is significant because people are playing with telling the truth. Artists are complicating previously-assumed-to-be-radical notions of violence, definitions of damage and boundaries, assumptions and acts of appropriation, and feelings of peace. We are trying anything and everything. And while the character of our general approaches can feel trite or simple at times, the scores are executed with full frontal energy and, above all, persistent

curiosity. No politic is safe. No form is sacred. It's producing frictions and questions and images that have a nice and startling throb to them. It's a good place to be working right now.

TIWIW is very much a product of that kind of thinking and making. Telling the truth, in any form or iteration, is an increasingly radical act. And telling the truth about what you want sexually holds a specific and very fragile weight because of how sex and sexuality can change the temperature in a room, in a community, in a country, among a people or peoples.

That said, organizing events where lots of people get together to witness creative manifestations of politically charged truth-telling seems like a fucking great idea. I think that a pretty sturdy legion of contemporary (and often queer-identified) artists will stand behind me when I say we're here to crack your chest right open and fill you with our curiosities — because within them are the imaginings and strategies for a sweeter, braver, and more communicative system for us all. And we won't stop until you get it. **SFBG**

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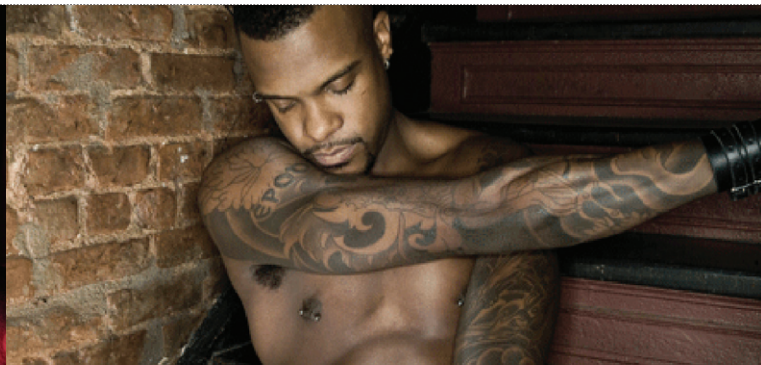
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Compiled by Jackie Andrews, Caitlin Donohue, and Marke B.

WEDNESDAY 22

Pullin' Pork for Pride Pilsner Inn, 225 Church, SF. www.pilsnerinn.com. 6-9pm, free. The Guardian's Pride Week happy hour turns seven years old, so we're sharing our secret of youth: pulled pork sandwiches, which our own Funk N Chunk crew will be dishing out for free. Beats by DJ OME, and ample chance to check in with all the beautiful alternative people.

Stay Gold Public Works, 161 Erie, SF; Facebook: Stay Gold Pride. 9pm-2:30am, \$3-\$5. This young and fun queer party kicks out the party jams (plus an art show, live performances, and other surprises) with resident DJ hotties Rapid Fire and Pink Lightning.

Oh! The Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com. 10pm-2am, \$5. Oh hey, Bright Young Gentleman's Adventuring Society, let's not waste any time on this whole Pride week, shall we? Head to the Powerhouse for DJs Guy Ruben and the so-dreamy Taco Tuesday while you're still fresh — you'll be a little less so after these porno beats and scruffy meets.

THURSDAY 23

"Heroes With Bling" Market Street Gallery, 1554 Market, SF. www.marketstreetgallery.com. 6-8pm, free. 'Cause what would Pride be without the glittery gaudy of our city's drag royalty? Photographer Jose A. Guzman Colon has documented the highest of heels, the opaque of eyeshadow in this photographic Pride pre-party. This one will be a gracious who's who.

A Truly Fabulous Nightlife California Academy of Sciences, 55 Music Concourse Drive, SF; (415) 379-8000, www.calacademy.org. 6-10pm, \$12. Help drop the science on Pride week with special exhibitions, DJs Miss Juanita MORE!, Stanley Frank, Chelsea Starr, and Honey Soundsystem in the aquarium, plus a "tranimal" costume contest judged by drag's

own special fauna exhibit, Heklina. Sex-positive photo show Good Vibrations, 1620 Polk, SF; (415) 345-0400, www.good-vibes.com. 6-8pm, free. Enjoy the images of storied sex-positive photographer Phyllis Christopher with wine, hors d'oeuvres, and, of course, good vibes.

Street Power: The Story of San Francisco's Vanguard GLBT History Museum, 4127 18th St., SF; (415) 621-1107, www.glbthistory.org. 7-9pm, \$5 suggested donation. Learn your history as local smartypants Joey Plaster, Mia Tu Mutch, and Rev. Megan Rohrer draw parallels between the Vanguard youth movement of the 1960s and present day LGBTQ organizations.

Pan Dulce The Café, 2369 Market, SF; (415) 675-9763, www.clubpapi.com. 8pm-2am, \$5-\$8. The Bay Area's largest weekly Latin party kicks off Pride in the 'Stro with sexy go-go papis, drink specials, and more — hosted by Sasha and beats by DJ Carlos.

Eden Thurs/23-Sun/26, Various locations, SF; (510) 842-6315, www.edininthebay.com. \$65-\$100. This weekend-long event is for all the ladies — four nights and six parties featuring glamorous catwalks, celebrities from the Real L Word, stand-up comedy, superstar DJs, and more.

In the Mood for Love Truck, 1900 Folsom, SF. www.trucksf.com. 10pm-1am, free. High-octane laser beams will sear from the eyes of drag glamorpuess La Monistat — tonight's all about the dramarama love ballads, so donate to the party's concurrent food drive to avoid unhooking a woman who is already bawling out.

Stud Bar 45th anniversary party Stud, 399 Ninth St., SF. www.studsf.com. 8pm-2am, free. Hey daddy, you're not gonna want to miss the festivities at SF's classic cruisy queer bar.

Big Gay Warehouse party Big Gay Warehouse, SF. www.biggaywarehouse.org. 6-10pm, \$5 plus \$1 six month membership. It'll be the BGW's (first and) last Pride hurrah before the party collective gets the boot from their SoMa space — but don't cry for them. Better that you dance dance dance to Forever, Tacocat, Bitter Fruit, and Fat Transfer. Shuttles depart from 17th St. and Capp to take you there all night, and afterwards you can catch a ride to East

Bay parties.

DTF Lexington Club, 3464 19th St., SF. (415) 863-2047, www.lexingtonclub.com. 9pm, free. Are you? Come prepared to get revved up — DJs Miss Jackson and Astro, host Kellen, and a passel of comely go-go dancers will have you mashing face with other lucky lasses toute suite.

The Ms. Tang Tang Show African American Art and Culture Complex, 762 Fulton, SF; (415) 922-2049, www.aaacc.org, www.brownpapertickets.org. 7:30pm, \$15-\$20. Be apart of a live studio audience for this all-queer-all-Asian variety show with guest artists D'Lo, Kit Yan, Philip Huang, and more as they perform, amuse, and delight. The show will be aired online, so be sure to sit strategically to get your "good side" on film.

Hunky Rebel, 1760 Market, SF. (415) 431-4202. Facebook: Hunky. 10pm-4am, free before 11pm. An out-of-state ID gets you in for free all night, so this is the perfect spot to check out all the just-docked fresh meat.

MR. Mighty Galleries, 119 Utah, SF. Facebook: Mr. 4th Annual Mustache Party. 9pm-4am, \$15 presale. 'Tis the season to mingle with porn stars from Naked Sword and Golden Gate and hear to NYC's Miss Honey Dijon tear up the decks. Throw on your best fake or real mustache because that's how hot and porny it's gonna get.

Pride Kick-off party The Lexington, 3464 19th St., SF; (415) 863-2052, www.thelexingtonclub.com, 9pm, free with drink purchase. Kick-off pride at the Lex for their notorious shit-show of a celebration (and we mean that in a good way.) This year Ms Jackson and Astro from parties She Said and Cockblock handle the decks while those sexy Lexy go-go dancers turn the crowd out..

Shameless House of Music, 420 14th St., Oakl.; www.shipsinthenight.blogspot.com. 9pm-3am, \$7. Can't make it over the bridge in to SF tonight? No worries — Ships in the Night brings Pride to Oakland! This 700 plus venue will hold DJs, debauchery, dancing and more — including a special performance from kick-ass Purple Rhinestone Eagle, home-cooked treats, and indie vendors.

FRIDAY 24

Trans March Dolores Park, Dolores and 18th St., SF; www.transmarch.org. 3:30-6:30pm rally, 6:30pm march, donations accepted. Gather in support of transgendered and transsexual justice and visibility at a rally in the park — featuring DJ Stephanie Luz, Rev. Megan Rohrer and the Vanguard Youth, Josie and the Pussycats, and more — and a protest march

to follow. This year's Trans March honors the 45th anniversary of the Compton Cafeteria Riots.

Trans March after party The Lexington, 3464 19th St., SF; (415) 863-2052, www.thelexingtonclub.com. 9pm, free with drink purchase. Decompress after a day of kickass trans unity and solidarity at the Lex with DJs Jenna Riot and Miss Pop spinning an eclectic dance mix of hip-hop and Top 40s jams of the past and present.

33rd Annual Pride Concert® Everett Auditorium, 450 Church, SF; 1-800-595-4TIX, www.annualprideconcert.org. 8pm, \$15-\$30. Get a dose of culture during this year's Pride festivities with a showcase of the world's premier LGBTQ orchestra, choruses, and wind ensembles with host Trauma Flintstone.

Unofficial 2 Elbo Room, 647 Valencia, SF. (415) 552-7788, www.elbo.com. 10pm-2am, \$7. Coinciding nicely with trans mag Original Plumbing's green issue, this is the OP crew's second year of post Trans Parade hijinx. DJs Rapidfire and Bunnystyle will kick out the jams. Amos Mac will snap your look.

Le Petit Mort Pride Som Bar, 2925 16th St., SF. (415) 558-8521, www.som-barsf.com. 6-10pm, free. A magical mystery ride? Celebrating diversity? A free party during Pride Week? Will wonders never cease — these deep '80s and disco tunes will touch you deep inside, cuz that's what Pride's all about.

Marga & the Tomboys LGBT Community Center, 2nd Floor, 1800 Market, SF; www.brownpapertickets.com. 8pm, \$15. Check out Latina funny-woman Marga Gomez and resident cutie-pie Janine Brito as they serve up some side-splitting queer comedy for the National Queer Arts Festival.

Beefy Babe Parade Big Gay Warehouse, SF; www.biggaywarehouse.org, Facebook: Beefy Babe parade. 8pm-3am, \$6-\$9. If you've never been out to his punk rock warehouse, this would be the time — bad ass babes from Portland, Purple Rhinestone Eagle, are performing and other awesome surprises are in the works. Check online for bike-able routes and info on shuttles from the Mission.

GAWK's 25th anniversary party Tikka Masala, 1668 Haight, SF. 7pm, free. The Gay Artists and Writer's Collective celebrates a quarter century of providing soundtrack to the city's progressive causes, with live bands, quite moving and fun readings, and a always fascinating crowd of characters.

Color from God-lung (Larkwatt 1152) Breathing Room, 1592 Market, SF. Facebook: Color from God-lung. 9-11pm, donation suggested. Take a break from the candy-coated craziness to check out this movement-based opera, whose plot unfolds in a post-apoca-

lyptic petrified elephant carcass and involves endurance-based vocal feats.

SATURDAY 25

Pink Triangle installation and ceremony Twin Peaks Vista Overlook, SF. (415) 726-4914, www.thepinktriangle.com. 7-10am installation, 10:30am commemoration ceremony, free. Help commemorate the gay victims of the Holocaust with the annual installation of the symbolic pink triangle atop Twin Peaks that can be seen for miles!

Dyke March Dolores Park, Dolores and 18th St., SF; www.thedykemarch.org. 3-7pm rally, 7pm march, \$5-\$10 suggested donation. San Francisco's Dyke March is the largest of it's kind in the world. Represent and be visible at a rally with performances and DJs — Hard French's Brown Army is headlining, so wear your dancing shoes — with a parade to follow.

Pink Saturday at the Dark Room The Hot Spot, 1414 Market, SF. 10pm. "Demented" performances from some the best drag queens going (Anna Conda, Lady Bear, Raya Light) stud this macabre gay goth-industrial break from the rainbow rally outside. Drink specials help melt your makeup off. With DJs Le Perv, Phatima, and Faux King Awesome.

Men's Spanking Party Power Exchange, 220 Jones, SF; (415) 864-2766, sanfranparty@yahoo.com, 1-6pm, \$20. Yup, you sure did read that correctly. So, who's been a bad boy? Those of you males who are into spanking and paddling — whether bi, gay, or straight — bend on over. This is your lucky day.

Tap That Lexington Club, 3464 19th St., SF; (415) 863-2052, www.thelexingtonclub.com. 7pm, free. DJ Becky Knox of Lions, Tigers, and Queen keeps the delicious dyke dancing going well after the march is over. This is the OG of Dyke March afterparties, so let's not forget our heritage, people.

Big Top vs. Trannyshack Club 8, 1151 Folsom, SF. www.trannyshack.com. Doors at 9pm, show at 11pm, \$15 presale. When clubs collide, you wanna be there for the ensuing bump 'n' grind. Kooky-crazy drag institution Trannyshack's bearded ladies take on the ringling go-go twinks and hairy fortune tellers of Big Top's homo disco circus — they'll tangle til dawn, with you caught in the dancetastically dirty sheets. Watch that elephant.

Indigenous Pride LGBT Community Center, 1800 Market, SF; www.sfcenter.org, peace-warrior@earthlink.net. 8pm, free. This Indian Two Spirits celebration is alcohol-free and features spoken word, Native American hand games, drumming, and more.

Go Bang! Go Pride! Deco Lounge, 510 Larkin,



ERASE ERRATA AND BIG FREEDIA AT HARD FRENCH

SF. Facebook: Go Bang! Go Pride! 9pm-3am, \$5. DJ Peeplay of Honey Soundsystem teams with Le! Elephant, Sergio, and Steve Fabus for a gay 'ol time. Disco dance your way through the weekend with rare grooves and deep cuts. **Bearracuda Pride** Public Works, 161 Erie, SF. www.bearracuda.com. 9pm-late, \$10-15. Furry manmeat takes over Public Works to listen to dabecey of Electronic Music Bears, DJ Peeplay of Honey Soundsystem, and Jen Irish of Denver — and make the second floor treehouse into a teddybear's picnic. Fuzzy! **Gaypocalypse** SUB/Mission 2183 Mission, SF; Facebook: Gaypocalypse — Dyke March Afterparty. 9pm-2am, \$7. DJs from Stay Gold, Ships in the Night, Party Hole, and Hella Gay join party forces for a night of booty-clapping jams at this debauchorous Dyke march after party. **Lights Down Low** SOM Bar, 2925 16th St., SF. www.som-bar.com. 8pm-3am, \$15 presale. JD Samson of Le Tigre, Nomi Ruiz of Hercules and Love Affair, and Honey Soundsystem's Derek Bobus headline this electronic get down. Nu disco? Nu problem. **Mighty Real** Mighty, 119 Utah, SF. www.mighty119.com. 10pm-4am, \$10 presale. House god Quentin Harris — the man with the golden ear and platinum body — and local boy David Harness turn up the dance floor soul into Pride Sunday's early hours. **Cockblock** Rickshaw Stop, 155 Fell, SF. www.cockblocksf.com. 9pm-2am, \$15. This Dyke March after-party will feature Cockblock and Q Bar's sharp Natalie Nuxx and DJ C.L.A., who is gonna bring that trappy Vegas spirit straight to the sexy lesbis at this sweaty dance-off.

SUNDAY 26

SF Pride Parade and Celebration Market, from Beale to 8th St., SF; www.sfpide.org. 10:30am, free/\$20 V.I.P. passes for 2-5pm party at City Hall. The mother of all Pride babies — this is where it all began, folks. The O.G. protest march down Market Street for LGBTQ rights, justice, and visibility. This year's main stage performances at Civic Center include Sandra Bernhard, Luciana, Big Freedia, and tons more. The theme this year is "Stand Up for LGBT Youth" **Bradley Manning parade contingent** Meet at Starbucks, 99 Jackson, SF; Facebook: March for alleged Wikileaker. 9:45am, free. March in the parade with fellow supporters for the gay soldier who spoke openly against Don't Ask Don't Tell, and who is now imprisoned for allegedly blowing the whistle on U.S. war crimes in Iraq. **Hard French Hearts Los Homos** Public Works,

161 Erie, SF; www.hardfrench.com. 2-10pm, \$15-\$20. Like a Hard French on steroids, this massively popular, fresh and funky daytime BBQ soul party touches down for Pride and features sure-to-be-mind-blowing performances from Erase Errata, Nick Waterhouse and the Tarots, and New Orleans sissy bounce queen Big Freedia (azz up!), as well as a second room with guest DJs from Stay Gold, Ships in the Night, Dial Up!, and more. **Hit It and Quit It** The Lexington Club, 3464 19th St., SF; (415) 863-2052, www.thelexingtonclub.com. Dirty bass to top 40 — if you can't hook up here, you can't hook up anywhere (or you have a penis). **Juanita MORE! Pride Party** Chambers, 601 Eddy, SF. www.juanitamore.com. 2pm-2am, \$25-35. Not only have we anointed it "Best Queer Party" of the year, but the top shelf entertainment (the Some Thing crew will be there, as well as the adorable Cougar Cadet Corps Drumline, NYC's House of Stank, and the UK's Horsemeat Disco) all goes to benefit a gay-straight youth alliance doing werq with the young folks. Plus it's a pool party, too! Drag fierceness Miss Juanita More presides. **Last Night Pride Party** Club Six, 60 Sixth St., SF. www.clubsix.com 4pm-2am, \$10. Race in style to the finish line with this DJ-fashion-dance explosion. With dubstep and electro DJs holding down Six's White Room and hip-hop and pop bobbing their heads in the Dark Room, you'll have options for the soundtrack to your come-down after a week of wild. **Mikes on Bikes Contingent** Meet at Market and Speer before the Pride Parade, free. hey alternaqueer boys, bring your bike and ride with DJ Bus Station John and a spokedful of hotties, probably in their underwear, for the 15th anniversary "ride of your life." **Queerly Beloved** El Rio, 3158 Mission, (415) 282-3325, www.elriosf.com. 3-9pm, \$8. Dubbed "a Pride party for the rest of us," Courtney Trouble's annual Pride celebration is for all genders and sexualities, and features a wet t-shirt contest with pricey prizes, musical performances, a photo booth, tons of eye candy, porn screenings, free food, and so much more. **SF Pride Closing Party** Regency Ballroom, 1300 Sutter, SF; (310) 880-4546, www.theregencyballroom.com. 7pm, \$65. This year's official Pride closing party is a bonanza that includes performances by Taylor Dayne, fierce contestants from Ru Paul's Drag Race, DJ Glovibes, and host Peter Paige from Queer as Folk. **SFBG**



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MUSIC LISTINGS



SoCal dance-punk band Funeral Party plays the Warfield Wed/22.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 22

ROCK/BLUES/HIP-HOP

Nikka Costa, Allen Stone, Capra Independent. 8pm, \$20.
Terry Evans Biscuits and Blues. 8 and 10pm, \$15.
Face to Face, Strung Out, Blitzkid, Darlings Regency Ballroom. 8pm, \$27.
Flood, Hollow Mirrors, Owl Knockout. 10pm, \$6.
Hex Machine, Dead Meat, Listo Hemlock Tavern. 9pm, \$7.
Kid Congo Powers and the Pink Monkey Birds, Non!, Allah-Las, Midnite Snaxx Rickshaw Stop. 8pm, \$12.
Kooks Slim's. 8pm, \$25.
Missisipi Mike's Midnight Gamblers, Female Trouble, Grand Lodge Bottom of the Hill. 9pm, \$8.
Panic at the Disco, Fun, Funeral Party Warfield. 7:30pm, \$28.
Sands, Zoo Animal, Mike Sempert Hotel Utah. 9pm, \$7.
Taking Back Sunday, Thursday, Colour Revolt, New Regime Fillmore. 6:30pm, \$27.50.

JAZZ/NEW MUSIC

Monty Alexander Yoshi's San Francisco. 8pm, \$25.
Cat's Corner with Nathan Dias and Christine Savanna Jazz. 9pm, \$10.
Michael Chase, Lorenzo Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Buena Onda Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, free. Funk, swing, rare grooves, and more with Dr. Musco and guests.
Full-Step! Tunnel Top. 10pm, free. Hip-hop, reggae, soul, and funk with DJs Kung Fu Chris and Bizzi Wonda.
Mary Go Round, the New Generation Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori! Spelling, Mercedes Munro, and Ginger Snap.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.

THURSDAY 23

ROCK/BLUES/HIP-HOP

Grant Hart, Greg Ashley, Tet Holiday Thee Parkside. 9pm, \$10.
Holly Golightly and the Brokeoffs, Ferocious Few, Tumbleweed Wanderers Bottom of the Hill. 9pm, \$15.
Jackie Greene Swedish American Hall (upstairs from Café Du Nord). 8pm, \$25.
Jorma Kaukonen, David Bromberg Fillmore. 8pm, \$30.
Led Zepagain Yoshi's San Francisco. 8pm, \$16.
Big Bill Morganfield Biscuits and Blues. 8 and 10pm, \$20.
Bill Orcutt, Derek Monypeny, Jozef Von Wissem, Date Palms Hemlock Tavern. 9pm, \$7.
Prids, Homeowners, Books on Tape Knockout. 10pm, \$8.

Rooney, Voxhaul Broadcast, Maniac Slim's. 9pm, \$16.
Saints of Ruin, Tokyo Raid, Foreign Cinema Café Du Nord. 8pm, \$10.
Thao and Mirah, Bobby, Led to Sea Great American Music Hall. 8pm, \$16.
You Are Plural, Pleasants, Odd Bird, Passenger and Pilot Amnesia. 9pm, \$7-10.

JAZZ/NEW MUSIC

Dave Parker Quartet Purple Onion, 140 Columbus, SF; (415) 956-1653. 7:30-10:30pm, free.
"Kim Nalley Sings Nina Simone" Razzz Room. 8pm.
Organsm featuring Jim Gunderson and "Tender" Tim Shea Bollyhood Café. 6:30-9pm, free.
Savanna Jazz Jam Session Savanna Jazz. 7:30pm, \$5.
Shimmering Leaves Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Soul jazz party with Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Swing With Stan Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
Tippy Canoe and the Paddlemen Yerba Buena Gardens, Esplanade Outdoor Stage (Mission between Third and Fourth Sts), SF; www.ybgf.org. 12:30-1:30pm, free.

FOLK/WORLD/COUNTRY

Meklit Hadero Independent. 8pm, \$20.
"Twang! Honky Tonk" Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs Pleasurmaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
Culture Corner Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free. Roots reggae, dub, rocksteady, and classic dancehall with DJ Tomas, Yusuke, Vinnie Esparza, and Basshaka and ILWF.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
High Contrast Mighty. 9pm. With Bachelors of Science, Gridlok, 2 Cents, and the Colonel MC.
Indie Pride: The Music You Crave Lookout, 3600 16th St, SF; www.lookoutsf.com. 9pm, \$4. All-star DJs from parties like Electric Feel and Arcade spin at this Pride kick-off party.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.
Popscene Rickshaw Stop. 10pm, \$10. With Popscene DJs and a live performance by the Postelles.
Supersonic Bollyhood Café. 10pm, \$5. Fly the friendly skies with SF's Tasty Crew, spinning wold beats from the Balkans, Brazil, Colombia, and more.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 24

ROCK/BLUES/HIP-HOP

BlackMahal and friends, DJ Timoteo Café Du Nord. 9pm, \$10.
Era Escape, Goodbye Gadget, Neon Anyway Kimo's. 9pm.
Foreverland Mezzanine. 10pm, \$25.
Glitch Mob, Ana Sia, Comma Regency Ballroom. 9pm, \$27.
Jackie Greene Swedish American Hall (upstairs from Café Du Nord). 8pm, \$25.
James Harman Biscuits and Blues. 8 and 10pm, \$22.
Zoe Keating, Magik* Magik Orchestra, John Eicherseer and Carla Bozulich Great American Music Hall. 9pm, \$23.
Lonely Wild, Tito Amnesia. 7pm, \$5.
Peter Murphy, Michael Shapiro Bottom of the

Hill. 9:30pm, \$30.

Musiq Soulchild, DJ Big Russ Bimbo's 365 Club. 9pm, \$40.

"Original Plumbing Presents Unofficial 21" Elbo Room. 9:30pm, \$7. Trans Pride party with DJs Bunnystyle and Rapid Fire.

"Punk Rock Pizza Party" Speakeasy Ales and Lagers, 1195 Evans, SF; www.goodbeer.com. 4pm, free. Three dollar pints and music by Ruleta Rusa, Dissoanance, and Yadokai (music starts at 7pm). **Show Is the Rainbow, Manicorn** Hemlock Tavern. 9:30pm, \$7.

"2011 U.S. Air Guitar Championships"

Independent. 9pm, \$20.

Harley White Jr. Studio Gracia, 19 Heron, SF; www.beyondblues.com. 10:30pm, \$15.

Will Bernard Band Yoshi's San Francisco. 10:30pm, \$16.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

"Kim Nalley Sings Nina Simone" Rrazz Room. 8pm.

Linda Kosut Savanna Jazz. 7:30pm, \$10.

Kitty Margolis Yoshi's San Francisco. 8pm, \$25.

Soul jazz party with Jules Broussard and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Trio Rite Spot, 2099 Folsom, SF; www.ritespot-cafe.net. 9pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Baxtalo Drom Amnesia. 9pm, \$7-10. Live gypsy punk music and belly dance.

Drag Yourself to Pride Prom Rickshaw Stop.

9:30pm, \$5. Prom-themed Pride dance party.

Duniya Dancehall Blue Macaw, 2565 Mission, SF; (415) 920-0577. 10pm, \$10. With live performances by Duniya Drum and Dance Co. and DJs dub Snark and Juan Data spinning bhangra, Bollywood, dancehall, African, and more.

Flying Lotus, Thundercat, Austin Peralta, Teebs 103 Harriet, 103 Harriet, SF; www.blasthaus.com. 9pm, \$20.

Line-Up Lookout, 3600 16th St, SF; www.lookoutsf.com. 9pm, \$6. Get your photo taken and be seen at this Pride party with DJs Grind and John LePage.

Soul Rebel Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free. Reggae, punk, 2tone, oi, and more with Dougie, Tim, and Tomas. **Spindig Happy Hour** Knockout. 6-9pm, free. DJs Ryan Poulsen, Joe Bank\$, and Stef play rap, punk, disco, and beyond.

Tease: Eden Weekend DNA Lounge. 9pm, \$15-25. With DJs Ai-Lo, Lezlee, Rapture, La Niche, Val G., and Olga T.

Teenage Dance Craze: The Number One Twisting Party in the Universe Knockout. 10pm, \$4. Surf, garage, soul, and more with DJs Russell Quan, dX the Funky Gran Paw, and Okieoran Scott.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 25

ROCK/BLUES/HIP-HOP

Absynth Quintet, Real Nasty Amnesia. 9pm, \$10.

Blackalicious, Shotgun Wedding Quintet,

Seasunz, DJ Renz Mezzanine. 9pm. \$20-25.

Capital Cities, Audiafauna, Song Preservation

Society Café Du Nord. 9pm, \$10.

Children of Bodom, Devin Townsend,

Septicflesh, Obscura Slim's. 7pm, \$31.

Cibo Matto, Chain Gang of 1974 Bimbo's 365

Club. 9pm, \$25.

Joyce Cooling Biscuits and Blues. 2pm, \$22.

Jackie Greene Swedish American Hall (upstairs

from Café Du Nord). 8pm, \$25.

Zoe Keating, Magik*Magik Orchestra, John

Eicherseer and Carla Bozulich Great American

Music Hall. 9pm, \$23.

Aaron Lease and the Panhandlers Revolution

Café, 3248 22nd St, SF; (415) 642-0474. 9pm,

free.

Mushroom Make-Out Room. 7:30pm, \$6. Playing

the Who's unreleased *Lifhouse*.

Earl Thomas and the Blues Ambassadors

Biscuits and Blues. 8 and 10pm, \$22.

"2011 U.S. Air Guitar Championships"

Independent. 9pm, \$20.

Andre Williams, Jail Weddings Hemlock Tavern. 7:30 and 10pm, \$15.

Lenny Williams Showroom SF, 1000 Van Ness, SF; www.theshowroomsf.com. 8 and 10pm, \$45.50.

Wooden Birds, Definite Articles, White Cloud

Bottom of the Hill. 10pm, \$12.

JAZZ/NEW MUSIC

Joe Bataan Yoshi's San Francisco. 8 and 10pm, \$28-35.

Gina Harris and Torbie Savanna Jazz. 7:30pm, \$10.

Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

"Kim Nalley Sings Nina Simone" Rrazz Room. 8pm.

Ana Moura Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-65.

CONTINUES ON PAGE 36 >>



WEDNESDAY 06/22
9PM • \$7 ADV & DOOR

- Sands
- Zoo Animal
- Mike Sempert (of Birds & Batteries)

THURSDAY 06/23
8PM • \$7 ADV & DOOR

- Zinc Finger in the Major Groove
- Bigelows Treehouse
- Porkchop Express

FRIDAY 06/24
9PM • \$6 ADV & \$8 DOOR

- Benjamin Winter and the Make Believe
- Dogcatcher
- The Violet Burning

SATURDAY 06/25
8:30PM • \$8 ADV & DOOR

- Ruth Gerson (opening set)
- Emily Zisman
- Michael Vincents RockingHorse

SUNDAY 06/26
8PM • \$7 ADV & DOOR

- Motopony
- Jim Fairchild (Grandaddy, Modest Mouse)
- Virgil Shaw

MONDAY 06/27
8PM • \$FREE

- Bay Guardian Readers Poll Best Open Mic
- Open mic with JJ Schultz

TUESDAY 06/28
8PM • \$8 ADV & \$10 DOOR

- Arian Saleh
- Connie Lim
- Rebecca Loebe (closing set)

WEDNESDAY 06/29
8PM • \$10 ADV & DOOR

- Autumn Sky
- Rabbit Quinn
- TBA

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THU June 23 9pm, \$7	BILL ORCUTT Derek Monypeny Jozef Von Wissem Date Palms
FRI June 24 9:30pm, \$7	THE SHOW IS THE RAINBOW Manicorn Happy Noose
SAT June 25 7:30 & 10pm, \$15	ANDRE WILLIAMS ("Mr. Rhythm") Jail Weddings 2 shows - Adv. tix on sale
SUN June 26 8pm, \$7	TWO HEADED SPY Disastroid Unholy Mess
MON June 27 EARLY 6:30pm, \$5 LATER 10pm, FREE	PORCHLIGHT OPEN DOOR PUNK ROCK SIDESHOW
TUE June 28 9pm, \$7	ALPS OF NEW SOUTH WAILES (AUS) Michael Beach Bleached Palms Teeth & Tongue (AUS)
WED June 29 9pm, \$6	LA CORDE Octant Tender Frame

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SAT/25

CONT. >>

FOLK/WORLD/COUNTRY

Barrel Riders, Hard Ponys Thee Parkside. 3pm, free.

Toshio Hirano Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.

Nitty Gritty Dirt Band, Chris Hilman and Herb Pedersen Fillmore. 8pm, \$35.

Novalima Brick and Mortar Music Hall, 1710 Mission, SF; www.brickandmortarmusic.com. 10pm, \$20.

"San Francisco Free Folk Festival" Presidio Middle School, 450 30th Ave, SF; www.sffolkfest.org. Noon-10pm, free.

"Saturday Night Salsa" Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, \$10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Bootie SF: Lady Gaga vs. Madonna DNA Lounge. 9pm, \$8-15. Mash-ups with Adrian and Mysterious D.

Cockblock's Fifth Annual Dyke March After Party Rickshaw Stop. 9pm, \$10-20. With Natalie Nuxx.

4OneFunktion Elbo Room. 10pm, \$5. Hip-hop with DJs Max Kane, Teeko, A-Ron, and guests DJ Mamabear and DJ Chungtech.

Go Bang! Go Pride! Deco Lounge, 510 Larkin, SF; www.gobangsf.com. 9pm, \$5. With guests DJ Peeplay and Le'l' Ephant, plus residents Steve Fabus, Tres Lingerie, and Sergio.

Mango El Rio. 8pm, \$10. Sweet sexy fun for women with DJs Edaj, Marcella, Olga, and La Coqui.

Mighty Real Mighty. 10pm. With Quentin Harris

and David Harness.

Poppers Pride Lookout, 3600 16th St, SF; www.lookoutsf.com. 8pm. With DJ Russ Rich.

Temptation Cat Club. 9:30pm, \$7. Electro-80s-indie-goth party; this month's theme is Depeche Mode.

West Coast Champion Controller Battle Public Works, 161 Erie, SF; www.publicsf.com. 8pm, \$10. Along with "next-level" competitors, exhibition performances by Ean Golden and Moldover, plus a victory celebration with Future Mouse-Pet, Mochipet plus Joey Mousepad and Freddie Future, and Slayers Club DJs.

SUNDAY 26

ROCK/BLUES/HIP-HOP

Alps of New South Wails, Michael Beach, Bleached Palms Hemlock Tavern. 9pm, \$6.

Chris Robinson Brotherhood Great American

Music Hall. 8pm, \$21.

Lance Burden, Zoo, Knights of the New Crusade Café Du Nord. 9pm, \$10.

Jazz Mafia Symphony with Chali 2na Sigmund Stern Grove, 19th Ave at Sloat, SF; www.stern-grove.org. 2pm, free.

Real Nasty, Sweet Chariot Amnesia. 9pm, \$7.

Wax Idols, Paperhead, Lilac, Wrong Words, DJ Duke of Windsor Thee Parkside. 8pm, \$6.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c_death.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with Winnie Esparza and gues B-Love.

Fresh Ruby Skye. 6pm, \$25. With DJ Manny Lehman and DJ Jay Santos.

Jock Pride Lookout, 3600 16th St, SF; www.lookoutsf.com. Noon-2am. All-star DJs and the hottest crowd in the Castro.

Queerly Beloved El Rio. 3pm, \$8. Pink Sunday party with Icy Lytes, Jiz Lee and Dylan Ryan, DJs Jenna Riot and Bianca Oblivion, and more.

Sweater Funk Third Anniversary Knockout. 9pm, free. Boogie, modern soul, and steppers.

MONDAY 27

ROCK/BLUES/HIP-HOP

California Sunshine, Ken South Rock, Dead Flowers Knockout. 9pm, \$7.

Mark Gardner Redwood Room and Velvet Room, Clift Hotel, 495 Geary, SF; cliftsessions@morgan-shotelgroup.com. 9pm, free (RSVP required). Plus a screening of *Upside Down*, a doc about Creation Records.

Hookers, Black Wizard, White Barons Elbo Room. 9pm, \$10.

Joe Louis Walker Biscuits and Blues. 8 and 10pm, \$20.

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DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.

TUESDAY 28

ROCK/BLUES/HIP-HOP

Natasha Bedingfield, Kate Voegele, Andy Grammer Slim's. 8pm, \$21.

Bloody Beetroots Death Crew 77, Switch, **Destructo** Warfield. 8pm, \$27-45.
Chelle! and friends Yoshi's San Francisco lounge. 9pm, \$10.
Fleshtones, East Bay Grease Bottom of the Hill. 9:30pm, \$12.
Hickoids, Grannies, Possum and Lester Elbo Room. 9pm, \$8.
Hip Bones 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 8pm, free.
Aaron Lease Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Sondre Lerche, Nightlands, Kishi Bashi Great American Music Hall. 8pm, \$21.
Riley Tolstedt, Redwood Wires El Rio. 7pm, free.
Vandaveer, Cheyenne Marie Mize, Kites and Crows Amnesia. 9pm, \$10. **SFBG**

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6/23 YNOT & Asian Diva Girls Presents
6/24 Era Escape, Goodbye Gadget, Neon Anyway 6/25 Roy G Biv & the Mnemonic Devices, Shimmies
6/26 We Are/She Is, Spider Heart, The Gregors, Blammos; Teens (7PM)
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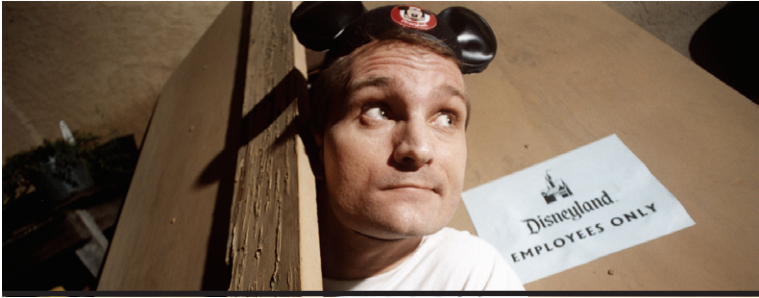
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Trevor Allen brings back his *Working for the Mouse* for a limited run starting Thurs/23. | COURTESY OF KEVINBERNE.COM

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

The Book of Liz Custom Made Theatre, 1620 Gough, SF; www.custommade.org. \$10-29. Previews Fri/24-Sat/25, 8pm; Sun/26, 7pm. Opens Tues/28, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through July 31. Custom Made Theatre performs David and Amy Sedaris' comedy about an unconventional nun.

BAY AREA

A Raisin in the Sun Pear Avenue Theatre, 1220 Pear, Mtn. View; (650) 254-1148, www.thepear.org. \$15-30. Previews Thurs/23, 8pm. Opens Fri/24, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through July 10. Lorraine Hansberry's classic play comes to life on the Pear Avenue Theatre stage. **Working for the Mouse** La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Opens Thurs/23, 8pm. Runs Thurs-Sun, 8pm. Through July 8. Trevor Allen revives his hit solo comedy about working at Disneyland in this Impact Theatre and Black Box Theatre co-production.

ONGOING

All Atheists Are Muslim Stage Werx, 533 Sutter, SF; www.brownpapertickets.com. \$20. Runs Sun, 7pm. Through July 10. Zahra Noorbakhsh returns with her timely comedy. **Assassins** Eureka Theatre, 215 Jackson, SF; www.roltheatre.com. \$20-36. Thurs/23-Sat/25, 8pm (also Sat/25, 2pm). Whether the world truly needed a Sondheim musical about the joys of political assassination or not is debatable, but as long as there is one it might as well go for the gusto. Brought to you by Ray of Light Theatre, the folks behind last year's production of *Jerry Springer the Opera*, *Assassins* imbues society's greatest misfits with quirky relatability. From Joel Roster's hang-dog portrayal of Leon Czolgosz (McKinley's assassin) to Lisa-Marie Newton's frazzled Sara Jane Moore (attempted to off Ford), Danny Cozart's foul-mouthed, Santa Claus-suited, Samuel Byck (out for Nixon) to Gregory Sottolano's loopy Charles Guiteau (bagged Garfield), the solid cast examines the assassination impulse in a breezy, borderline goofy manner. The production takes a more somber tone when Lee Harvey Oswald (Michael Scott Wells) takes the stage, encouraged by John Wilkes Booth (Derrick Silva) to turn a presumptive suicide attempt into one of assassination, while the other assassins beg him to legitimize their dark impulse through his action. The pacing works best when at its most frenetic, though Silva's Booth, a pokerfaced elder statesman, lends an air of balancing gravitas. But the true stars of the show might well be the ultra-tight, eight-person house band playing a wide variety of American musical styles from the last 150 years, confidently directed by David Möschler (Nicole Gluckstern) **Assisted Living: The Musical** Imperial Palace, 818 Washington, SF; 1-888-88-LAUGH, www.assistedlivingthemusical.com. \$79.59-99.50 (includes dim sum). Sat-Sun, noon (also Sun, 5pm). Through July 31. Rick Compton and Betsy Bennett's comedy takes on "the pleasures and perils of later life." **Fighting Mac!** Thick House Theatre, 1695 18th St, SF; 1-800-838-3006, www.therhino.org. \$15-30. Opens Fri/10, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through July 3. Theatre Rhinoceros

performs John Fisher's play about real-life queer British general Hector MacDonald. **"Fury Factory 2011"** Various venues and prices; www.brownpapertickets.com. Through July 12. Over 30 Bay Area and national companies participate in this bi-annual theater festival. **Indulgences in the Louisville Harem** Phoenix Theatre, 414 Mason, SF; 1-800-838-3006, www.offbroadwaywest.org. \$20-40. Thurs-Sat, 8pm. Through July 30. Two spinster sisters find unlikely beaux in Off Broadway West Theatre's production of John Orlock's play.

Little Shop of Horrors Boxcar Theatre Playhouse, 505 Natoma; www.boxcartheatre.org. \$20-50. Wed/22-Sat/25, 8pm; Sun/26, 2pm. From the moment the irritable Mr. Mushnik (Alex Shafer) chases his temp clerk (Amy Lizardo) out the lobby door and onto the street for the opening number, it's clear that Boxcar Theatre's production of *Little Shop of Horrors* is going to be unique. Boasting an energetic cast, an ingenious set, a few updated lyrics, and a marvelously menacing man-eating plant, *Little Shop* is engaging enough to distract from the somewhat awkwardly-mixed wireless mikes, and the fact that the doo-wop trio (Nikki Arias, Lauren Spencer, and Kelly Sanchez), though each individually blessed with awesome pipes, don't always vocally blend well together. But they play their streetwise characters to a tough and tender T, while the awkwardly schlubby Seymour Kleborn (John R. Lewis) and his battered muse Audrey (Bryn Lau) tend Seymour's mysterious botanical discovery and their burgeoning love affair with real sweetness. Everyone's favorite badass dentist is played to sadistic perfection by Kevin Clarke, who rolls up Natoma Street on an actual motorcycle, while the able chorus morphs from skid row bums to cynical ad execs without missing a musical beat. As usual, Boxcar Theatre's design team is a strong one, particularly in the case of puppet designers Greg Frisbee and Thomas John, whose trio of Audrey Jr.s. are superbly executed. (Gluckstern) **Much Ado About Lewowski** Cellspace, 2050 Bryant, SF; www.sfindie.com. \$25. Fri/24-Sun/26, 8pm. SF IndieFest and the Primitive Screwheads perform a Shakespeare-inflected take on the Coen Brothers' classic film.

The Pride New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through July 10. New Conservatory Theatre Center performs the West Coast premiere of Alexi Kaye Campbell's love-triangle time warp drama. **Risk is This...The Cutting Ball New Experimental Plays Festival** EXIT on Taylor, 227 Taylor; (800) 838-3006, www.cuttingball.com. Free. Fri/24-Sat/25, 8pm. Cutting Ball Theater closes its 11th season with a festival of experimental plays, including works by Eugenie Chan, Rob Melrose, and Annie Elias.

The Stops New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Wed/22-Sat/25, 8pm; Sun/26, 2pm. New Conservatory Theatre Center presents a musical comedy set in San Francisco.

A Streetcar Named Desire Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$26-38. Wed/22-Sat/25, 8pm. Actors Theatre of San Francisco presents the Tennessee Williams tale.

Vice Palace: The Last Cockettes Musical Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. \$30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Hot on the high heels of a 22-month run of *Pearls Over Shanghai*, the Thrillpeddlers are continuing their Theatre of the Ridiculous revival with a tits-up, balls-out production of the Cockettes' last musical, *Vice Palace*. Loosely based on the terrifyingly grim "Masque of the Red Death" by Edgar Allan Poe, part of the thrill of *Palace* is the way that it weds the campy drag-glamour of *Pearls Over Shanghai* with the Thrillpeddlers' signature Grand Guignol aesthetic. From an opening

number set on a plague-stricken street ("There's Blood on Your Face") to a charming little cabaret about Caligula, staged with live assassinations, an undercurrent of darkness runs like blood beneath the shameless slapstick of the thinly-plotted revue. As plague-obsessed hostess Divina (Leigh Crow) and her right-hand "gal" Bella (Eric Tyson Wertz) try to distract a group of stir-crazy socialites from the dangers outside the villa walls, the entertainments range from silly to salacious: a suggestively-sung song about camel's humps, the wistful ballad "Just a Lonely Little Turd," a truly unexpected *Rite of Spring*-style dance number entitled "Flesh Ballet." Sumptuously costumed by Kara Emry, cleverly lit by Nicholas Torre, accompanied by songwriter/lyricist (and original Cockette) Scrumby Koldewyn, and anchored by a core of Thrillpeddler regulars, *Palace* is one nice vice. (Gluckstern)

What Mamma Said About Down There SF Downtown Comedy Theater, 287 Ellis, SF; www.sfdowntowncomedytheater.com. \$15. Thurs-Sat, 8pm. Through August 20. Sia Amma returns with her solo comedy.

Wish We Were Here New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$20-32. Thurs/23-Sat/25, 8pm. Slacker meets genie in this Michael Phillis comedy.

BAY AREA

Care of Trees Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$17-26. Thurs/23-Sat/25, 8pm; Sun/26, 5pm. E. Hunter Spreen's *Care of Trees*, which is receiving an inventively bold world premiere production in Shotgun's capable hands is at once ambitious yet unsatisfying. The basic plot — "girl meets boy then turns into a tree ... sort of" — is a quirky premise full of untapped potential. With so many possible interpretations of Georgia's (Liz Sklar) unique predicament, the one that seems most predominant is an unwitting critique of the banality of the self-realization movement. "If I don't do ... what I see as right, then I'll be lost to myself," she tells her understandably frustrated husband Travis (Patrick Russell), as she abruptly shuts off her empathy-meter and bids him to do the same. During isolated pockets of dramatic tension, Georgia is stabbed in an altercation with a tree-hugger, suffers a series of violent seizures, is shuttled off to a battery of clueless doctors, and granted an audience with a Peruvian shaman, yet the underlying significance of actually turning into a tree, is barely explored, certainly never understood. Sklar and Russell turn in standout performances as the forest-crossed lovers, and the canopy of Nina Ball's inventive set soars, but overall this *Tree* could stand to develop some stronger roots. (Gluckstern)

Down a Little Dirt Road Berkeley City Club, 2315 Durant, Berk; www.justtheater.org. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through July 3. A naturalistic family portrait twists itself into a supernatural love knot in Erin Marie Breman's first full-length play *Down a Little Dirt Road*, directed by Molly Aaronson-Gelb. Dad (Anthony Nemirovsky), an earthquake researcher, has moved his family to Parkfield, Calif. for work, but Mom (Lisa Morse) is not with them. Did she die in a plane crash on September 11? Did she vanish into another dimension? Daughter Alice (Alona Bach) has plenty of theories to share, each more earnestly improbable than the last. She is also plagued with recurring nightmares, an unsettling trait she shares with her father. Together they dream of wandering, lost, in a shadow realm, gradually revealed to hold the shade of the missing mother, trying desperately to get back to her daughter while a menacing authority figure (Ryan Tasker) tries to literally pry her memories away. Alona Bach delivers a guileless, pitch-perfect performance as Alice, and her relationship with her stage parents is comfortable and genuine. Berman is clearly playing with the convention of the family-oriented horror story, much like the referenced Roald Dahl classic *The Witches*, but the ghostly elements prove somewhat problematic in terms of staging and clarity, and while there are a few moments with some serious spine-tingling potential, the overall effect is somewhat flat. (Gluckstern)

Edward Albee's Tiny Alice Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, www.marintheatre.org. \$32-53. Thurs/23-Sat/25, 8pm (also Sat/25, 2pm); Wed/22 and Sun/26, 7:30pm (also Sun/26, 2pm). Marin Theatre Company performs Albee's most divisive play, an erotic thriller-cum-comic allegory. **SFBG**



IN THE SCREENING ROOM, JUN 30

CENTER FORWARD by Pak Chong-Song

We kick off Independence Day weekend with a genuine curiosity. Recently digitally restored, *Centre Forward* is very well known in North Korea but has never been seen internationally. It's the story of a young soccer player and his brutal training regime. For the good of the team and the country, he pushes himself to his limits. Directed by Pak Chong-Song, considered one of the DPRK's finest filmmakers, this is a rare opportunity to see a film from a country which we in the West are totally mystified by. Screening made possible by Koryo Tours, a Beijing-based North Korean travel agency. (1978/ restored in 2010, 75 min, digital)

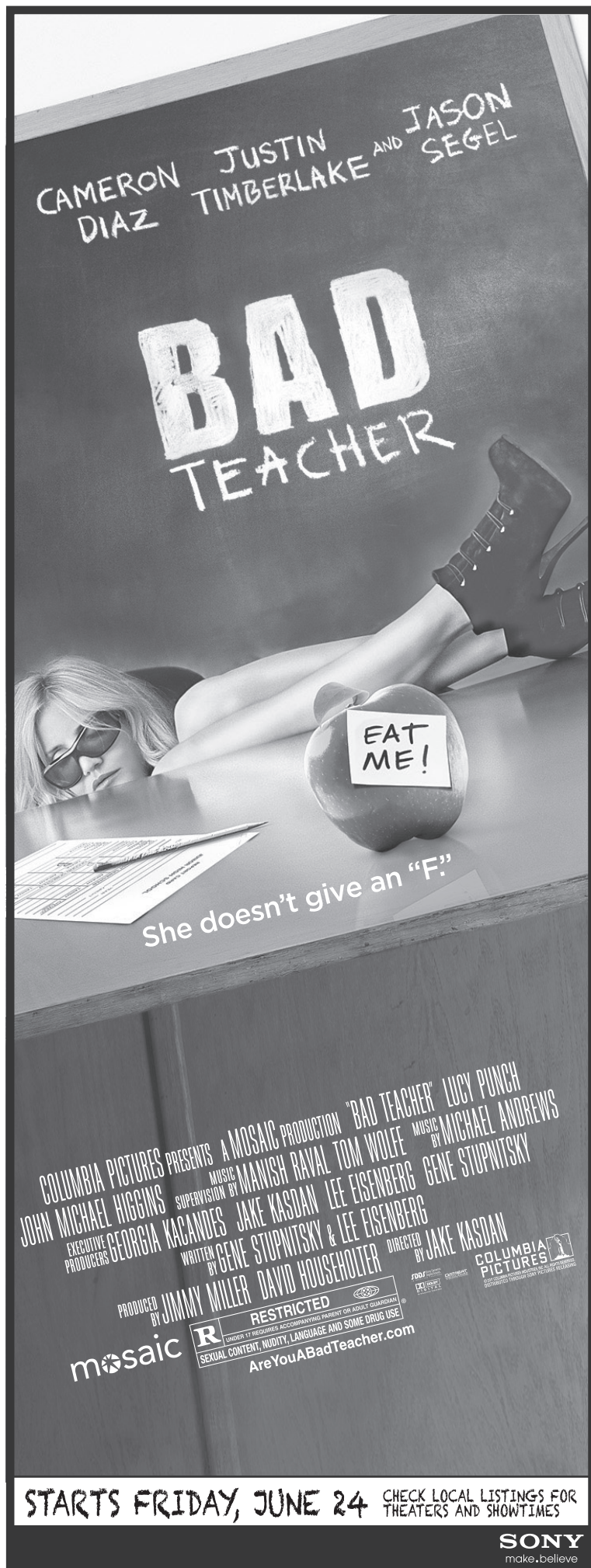


IN THE SCREENING ROOM, JUN 23 & JUN 26

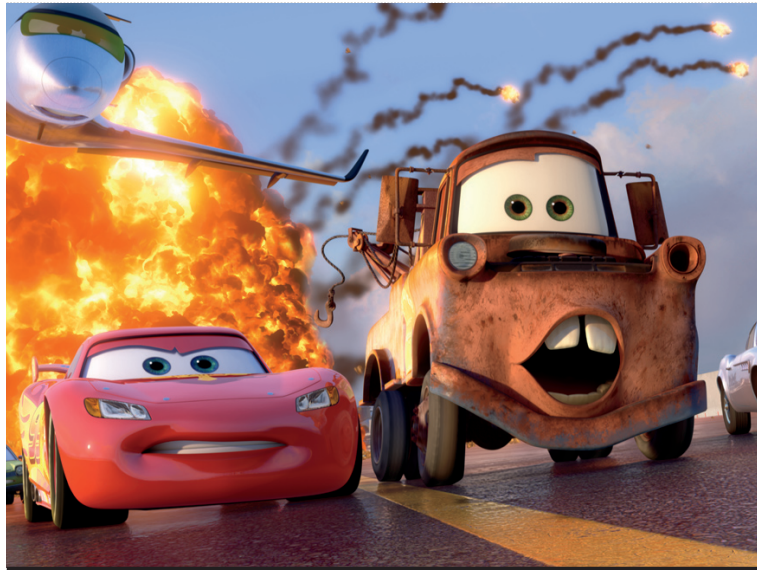
OKI'S MOVIE by Hong Sang-Soo

The latest gem from South Korea's wittiest filmmaker, with his usual self-deprecating comedy, looping narratives, and radical banality in full force. Intricately constructed in four parts, the film recounts the romantic and artistic adventures of a talented yet clueless young director, his burnt-out film professor, and the winsome young woman who loves them both. (2010, 80 min, 35mm)

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FILM LISTINGS



Cars 2 is up in your grill starting Fri/24. COURTESY OF DISNEY/PIXAR

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

FRAMELINE

The 35th San Francisco International LGBT Film Festival runs through Sun/26 at the Castro, 429 Castro, SF; Rialto Cinemas Elmwood, 2966 College, Berk; Roxie, 3117 16th St., SF; and Victoria, 2961 16th St., SF. For tickets (most films \$9-\$15) and complete schedule, visit www.frameonline.org.

OPENING

Bad Teacher Cameron Diaz don't need no education. (1:29) *Shattuck*.

Buck This documentary paints a portrait of horse trainer Buck Brannaman as a sort of modern-day sage, a sentimental cowboy who helps “horses with people problems.” Brannaman has transcended a background of hardship and abuse to become a happy family man who makes a difference for horses and their owners all over the country with his unconventional, humane colt-starting clinics. Though he doesn’t actually whisper to horses, he served as an advisor and inspiration for Robert Redford’s *The Horse Whisperer* (1998). Director Cindy Meehl focuses generously on her saintly subject’s bits of wisdom in and out of a horse-training setting — e.g. “Everything you do with a horse is a dance” — as well as heartfelt commentary from friends and colleagues. In the harrowing final act of the film, Brannaman deals with a particularly unruly horse and his troubled owner, highlighting the dire and disturbing consequences of improper horse rearing. (1:28) *Embarcadero, Shattuck, Smith Rafael.* (Sam Stander)

Cars 2 Owen Wilson, Larry the Cable Guy, Michael Caine, and others give voice to the autos in this spy-themed Pixar sequel. (1:52) *Balboa, Shattuck.*

Conan O'Brien Can't Stop *Conan O'Brien Can't Stop* seems less of a movie title and more like a hushed comment shared between one of the many hangers-on during the filming of the "Legally Prohibited From Being Funny On Television Tour." Throughout 23 cities' worth of footage, O'Brien seethes, paces, sweats, yells and beats dead jokes so hard that they spring back to life, as he is wont to do. At this point, the Leno/Coco drama is a bit stale — at least in internet time — but the documentary is a fascinating comedian character study nonetheless. It may be hard to sympathize with a man nursing a bruised ego as he cashes a \$45 million dollar check, but it's easy to see that he's one of the best late night hosts (temporarily off) the air. Split primarily between clips of O'Brien performing songs on stage with a myriad of celebrity guests and bemoaning how exhausted and frustrated he is, *Can't Stop* derives most of its hilarity from the off-the-cuff comments that pepper Conan's everyday conversations. (1:29) *Lumiere, Shattuck.* (David Getman)

Oki's Movie See review at www.sfbg.com. (1:20)
Yerba Buena Center for the Arts.

D **Viva Riva!** Gritty, riveting, and even heart-breaking, *Viva Riva!*, the first Congolese feature film to get distribution in the states, is much like its small-time crook of an anti-hero, Riva (Patsha Bay Mukuna) — in love with life and prepared to laugh in the face of death when it comes knocking. Director Dj Tunda Wa Munga's African Movie Academy Award winner tumbles with the grimy details of its Kinshasa, Congo, backdrop, and rarely stumbles. A mere foot soldier in a sprawling crime world, Riva has seized his chance at breaking into the big time, with a score of stolen gasoline, and has returned home. His eyes are on an unlikely prize, Nora (Marie Malone), the well-guarded molly of a Kinshasa gangster. As Riva stalks his little prey, he's tailed by the ruthless Angolan crime boss he's crossed (Hoji Fortuna) and a local military commander under the thug's thumb (Marlene Longage). As sexy and violent as a contemporary noir, and as familiar as a folk tale unraveled round a campfire, *Viva Riva!* holds your attention with all the bruised bravado of its Stagger Lee-like protagonist, catching you in with the way the gorgeous Nora undulates at an outdoor gathering at one moment, then squats in the dirt to take a piss at the next. (1:36) *Lumiere, Shattuck.* (Chun)

ONGOING

22 **L'Amour Fou** (1:43) *Opera Plaza.*
The Art of Getting By *The Art of Getting By* is all about those confusing, mixed-up and apparently sexually frustrating months before high school graduation. George (Freddie Highmore) is a trench coat-wearing misanthrope — an old soul, as they say — whose parents and teachers are always trying to put him inside a box and tell him how to think. He finds a kindred spirit in Sally (Emma Roberts) who smokes and watches Louis Malle films. Hot. Heavily scored by the now-current songs of early '00s blog bands, it may all sound like indie bullshit but this one has charm and wit despite its post-trend package. Like a sad little crayon, Highmore is a competent Michael Cera surrogate du jour. Writer-director Gavin Wiesen embraces hell of clichés, but he suitably sums up a generational angst along the way. The film may not always feel real, but it does have real feeling. Look out for great performances from Blair Underwood and Alicia Silverstone. (1:24) *1000 Van Ness. Sundance Kabuki.* (Rylan Tattanzio)

D **Beautiful Boy** Save the children, but pity the parents. Director-cowriter Shawn Ku's *Beautiful Boy* is one of two recent films concerning parents of kids who go on school killing sprees, and it'll get potentially shortchanged due to the forthcoming *We Need to Talk About Kevin*'s head-turning cast and its Hitchcockian literary source material. Still, *Beautiful Boy* shines in its own humble way, by dint of its quiet sense of integrity and refusal to pander. The bone-deep unhappiness suffusing the family concerned was present long before 18-year-old college student Sammy (Kyle Gallner) picked up a gun, killed more than a dozen people, then took his own life. Surviving parents Kate (Maria Bello) and Bill (Michael Sheen) already kept separate bedrooms under the same roof and led separate lives, with Bill pasting an unsettling grin on for work and Maria relentlessly pushing to make everything all right, neither noticing the barely perceptible

warning signs that their only son was succumbing to despair. Belying its title, *Beautiful Boy* is less focused on the desperate young man than on the adults attempting to cope with the horror he's wrought — not necessarily cleaning up after him or picking up the pieces, but somehow finding their way through their own explosive responses. Bolstered by fine performances by Bello and Sheen, it's yet another installment in the post-9/11 cinema of trauma — this time, attempting to imagine the unimaginable and to comprehend a kind of healing. (1:40) *SF Center*. (Chun)

D **Beginners** There is nothing conventional about *Beginners*, a film that starts off with the funeral arrangements for one of its central characters. That man is Hal (Christopher Plummer), who came out to his son Oliver (Ewan McGregor) at the ripe age of 75. Through flashbacks, we see the relationship play out -- Oliver's inability to commit tempered by his father's tremendous late-stage passion for life. Hal himself is a rare character: an elderly gay man, secure in his sexuality and, by his own admission, horny. He even has a much younger boyfriend, played by the handsome Goran Visnjic. While the father-son bond is the heart of *Beginners*, we also see the charming development of a relationship between Oliver and French actor Anna (Mélanie Laurent). It all comes together beautifully in a film that is bittersweet but ultimately satisfying. *Beginners* deserves praise not only for telling a story too often left untold, but for doing so with grace and a refreshing sense of whimsy. (1.44) *Embarcadere, Piedmont, Sundance Kabuki*. (Peitzman)

Bill Cunningham New York (1:24)
Opera Plaza.

Bride Flight (2:10) *Opera Plaza.*

» **Bridesmaids** (2:04) *Empire, 1000 Van Ness, Shattuck. Sundance Kabuki.*

Cave of Forgotten Dreams (1:35) *SF Center, Shattuck.*

»» **The Double Hour (1:35)** Opera Plaza.

Green Lantern This latest DC Comics-to-film adaptation fails to recognize the line between awesome fantasy-action and cheeseball absurdity, often resembling the worst excesses of the Christopher Reeve *Superman* movies. A surprisingly palatable Ryan Reynolds stars as Hal Jordan, the cocky test pilot who is chosen to wield a power ring as a member of an intergalactic police force called the Green Lantern Corps. He must face down Parallax, an alien embodiment of fear, who appears here as a chuckle-inducing floating head surrounded by tentacles. Peter Sarsgaard is effectively nauseating as Hector Hammond, who becomes Parallax's crony after he is transformed by a transfusion of fear energy. The acting is all over the map, with Blake Lively's blank-faced love interest caricature as the weakest link, and the effects are hit-or-miss, but scenes featuring alien Green Lanterns should please fans, and you could probably do worse if you're looking for an entertaining popcorn flick. (1.45) *1000 Van Ness, Sundance Kabuki, (Standar)*

The Hangover Part II (1:42) 1000 Van Ness, SF Center. Shattuck. Sundance Kabuki.

Judy Moody and the Not Bummer Summer (1:31)
1000 Van Ness.

Kung Fu Panda 2 The affable affirmations of 2008's *Kung Fu Panda* take a back seat to relentlessly elaborate, gag-filled action sequences in this DreamWorks Animation sequel, which ought to satisfy kids but not entertain their parents as much as its predecessor. Po (voiced by Jack Black), the overeating panda and ordained Dragon Warrior of the title, joins forces with a cavalcade of other sparring wildlife to battle Lord Shen (Gary Oldman), a petulant peacock whose arsenal of cannons threatens to overwhelm kung fu. But Shen is also part of Po's hazy past, so the panda's quest to save China is also a quest for self-fulfillment and "inner peace." There's less character development in this installment, though the growing friendship between Po and the "hardcore" Tigress (Angelina Jolie) is occasionally touching. The 3-D visuals are rarely more than a gimmick, save for a series of eye-catching flashbacks in the style of cel-shaded animation. (1:30) *1000 Van Ness, SF Center.* (Stander)

D **Making the Boys** In 1968 *The Boys in the Band* revolutionized Broadway and opened a lot of minds by being a hit play (and film) about NYC homosexuals. Yet on the cusp of “Gay Liberation” and for many years thereafter, much of the actual gay community hugely objected to author Mart Crowley’s fictive portrait of its ‘mos as insular, shallow, classist, bitchy, and guilt-ridden. It was (as interviewee Edward Albee notes here) a picture ideally suited to straight Broadway audiences who lined up to see queers rendered pitiful if still identifiably human. Crayton Robey’s

absorbing documentary chronicles the bumpy road of *Boys* and its creators — Crowley never had another hit, floundering until he moved into TV series scripting. The cast of the 1970 movie version, directed by William Friedkin (one year before *The French Connection*, followed by *The Exorcist*), saw their big break turn into a virtual industry blacklisting. Exceptions were unimpeachably heterosexual thespians Laurence Luckinbill and Cliff Gorman, who only “played” gay. This engrossing document recalls a work that trailblazed, was rejected as politically correct, then re embraced as an important touchstone in gay visibility and self-empowerment. (1:33) *Roxie*. (Harvey)

Midnight in Paris Owen Wilson plays Gil, a self-confessed “Hollywood hack” visiting the City of Light with his conservative future in-laws and crassly materialistic fiancée Inez (Rachel McAdams). A romantic obviously at odds with their selfish pragmatism (somehow he hasn’t realized that yet), he’s in love with Paris and particularly its fabled artistic past. Walking back to his hotel alone one night, he’s beckoned into an antique vehicle and finds himself transported to the 1920s, at every turn meeting the Fitzgeralds, Gertrude Stein (Kathy Bates), Dali (Adrien Brody), etc. He also meets Adriana (Marion Cotillard), a woman alluring enough to be fought over by Hemingway (Corey Stoll) and Picasso (Marcial di Fonzo Bo) — though she fancies aspiring literary novelist Gil. Woody Allen’s latest is a pleasant trifle, no more, no less. Its toying with a form of magical escapism from the dreary present recalls *The Purple Rose of Cairo* (1985), albeit without that film’s greater structural ingeniousness and considerable heart. None of the actors are at their best, though Cotillard is indeed beguiling and Wilson dithers charmingly as usual. Still — it’s pleasant. (1:34) *Albany*, *Balboa*, *Embarcadero*, *1000 Van Ness*, *Piedmont*, *Sundance Kabuki*. (Harvey)

Mr. Popper’s Penguins (1:35) *1000 Van Ness*.
My Perestroika (1:27) *Balboa*.

Submarine (1:37) *Opera Plaza*, *SF Center*.

Super 8 The latest from J.J. Abrams is very conspicuously produced by Steven Spielberg; it evokes 1982’s *E.T.: The Extra-Terrestrial* as well as 1985’s *The Goonies* and 1982’s *Polygeist* (so Spielbergian in nature you’d be forgiven for assuming he directed, rather than simply produced, the pair). But having Grandpa Stevie blessing your flick is surely a good thing, especially when you’re already as capable as Abrams. *Super 8* is set in 1979, high time for its titular medium, used by a group of horror movie-loving kids to film their backyard zombie epic; later in the film, old-school celluloid reveals the mystery behind exactly what escaped following a spectacular train wreck on the edge of their small Ohio town. The PG-13 *Super 8* aims to frighten, albeit gently; there’s a lot of nostalgia afoot, and things do veer into sappiness at the end (that, plus the band of kids at its center, evoke the trademarks of another Grandpa Stevie: Stephen King). But the kid actors (especially the much-vaunted Elle Fanning) are great, and there’s palpable imagination and atmosphere afoot, rare qualities in blockbuster today. *Super 8* tries, and mostly succeeds, in progressing the fears and themes addressed by *E.T.* (divorce, loneliness, growing up) into century 21, making the unknowns darker and the consequences more dire. (1:52) *California*, *Empire*, *1000 Van Ness*. (Eddy)

13 Assassins (2:06) *Bridge*, *Shattuck*.

The Tree of Life Mainstream American films are so rarely adventuresome that overreactive gratitude frequently greets those rare, self-conscious, usually Oscar-baiting stabs at profundity. Terrence Malick has made those gestures so sparingly over four decades that his scarcity is widely taken for genius. Now there’s *The Tree of Life*, at once astonishingly ambitious — insofar as general addressing the origin/meaning of life goes — and a small domestic narrative artificially inflated to a maximally pretentious pressure-point. The thesis here is a conflict between “nature” (the way of striving, dissatisfied, angry humanity) and “grace” (the way of love, femininity, and God). After a while *Tree* settles into a fairly conventional narrative groove, dissecting — albeit in meandering fashion — the travails of a middle-class Texas household whose patriarch (a solid Brad Pitt) is sternly demanding of his three young sons. As a modern-day survivor of that household, Malick’s career-reviving ally Sean Penn has little to do but look angst-ridden while wandering about various alien landscapes. Set in Waco but also shot in Rome, at Versailles, and in Saturn’s orbit (trust me), *The Tree of Life* is so

astonishingly self-important while so undernourished on some basic levels that it would be easy to dismiss as lofty bullshit. Its Cannes premiere audience booed and cheered — both factions right, to an extent. (2:18) *California*, *Embarcadero*, *Smith Rafael*, *Sundance Kabuki*. (Harvey)

The Trip Eclectic British director Michael Winterbottom rebounds from sexually humiliating Jessica Alba in last year’s flop *The Killer Inside Me* to humiliating Steve Coogan in all number of ways (this time to positive effect) in this largely improvised comic romp through England’s Lake District. Well, romp might be the wrong descriptive — dubbed a “foodie *Sideways*” but more plaintive and less formulaic than that sun-dappled California affair, this TV-to-film adaptation displays a characteristic English glumness to surprisingly keen emotional effect. Playing himself, Coogan displays all the carefree joie de vivre of a colonoscopy patient with hemorrhoids as he sloshes through the gray northern

landscape trying to get cell reception when not dining on haute cuisine or being wracked with self-doubt over his stalled movie career and love life. Throw in a happily married, happy-go-lucky frenemy (comic actor Rob Brydon) and Coogan (TV’s *I’m Alan Partridge*), can’t help but seem like a pathetic middle-aged prick in a puffy coat. Somehow, though, his confused narcissism is a perverse panacea. Come for the dueling Michael Caine impressions and snot martinis, stay for the scallops and Brydon’s “small man in a box” routine. (1:52) *Albany*, *Clay*, *Smith Rafael*. (Devereaux)
Trollhunter Yes, *The Troll Hunter* riffs off *The Blair Witch Project* (1999) with both whimsy and, um, rabidity. Yes, you may gawk at its humongoid, anatomically correct, three-headed trolls, never to be mistaken for grotesquely cute rubber dolls, Orcs, or garden gnomes again. Yes, you may not believe, but you will find this

CONTINUES ON PAGE 42 >>

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ONGOING

CONT>>

lampoon of reality TV-style journalism, and an affectionate jab at Norway's favorite mythical creature, very entertaining. Told that a series of strange attacks could be chalked up to marauding bears, three college students (Glenn Erland Tosterud, Tomas Alf Larsen, and Johanna Morck) strap on their gumshoes and choose instead to pursue a mysterious poacher Hans (Otto

Jespersen) who repeatedly rebuffs their interview attempts. Little did the young folk realize that their late-night excursions following the hunter into the woods would lead at least one of them to rue his or her christening day. Ornamenting his yarn with beauty shots of majestic mountains, fjords, and waterfalls, Norwegian director-writer André Ovredal takes the viewer beyond horror-fantasy — handheld camera at the ready — and into a semi-goofy wilderness of dark comedy, populated by rock-eating, fart-blowing trolls and overshadowed by a Scandinavian government

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cover-up sorta-worthy of *The Girl with the Dragon Tattoo* (2009). (1:30) **Lumiere.** (Chun)

X-Men: First Class Cynics might see this prequel as pandering to a more tweeny demographic, and certainly there are so many ways it could have gone terribly wrong, in an infantile, way-too-cute X-Babies kinda way. But despite some overly choppy edits that shortchange brief moments of narrative clarity, *X-Men: First Class* gets high marks for its fairly first-class, compelling acting — specifically from Michael Fassbender as the enraged, angst-ridden Magneto and James McAvoy as the idealistic, humanist Charles Xavier. Of course, the celebrated *X-Men* tale itself plays a major part: the origin story of Magneto, a.k.a. Erik Lehnsherr, a Holocaust survivor, is given added heft with a few tweaks: here, in an echo of Fassbender's turn in *Inglourious Basterds* (2009), his master of metal draws on his bottomless rage to ruthlessly destroy the Nazis who used him as a lab rat in experiments to build a master

race. The last on his list is the energy-wrangling Sebastian Shaw (Kevin Bacon), who's set up a sweet Bond-like scenario, protected by super-serious bikini-vixen Emma Frost (January Jones). The complications are that Erik doesn't ultimately differ from his Frankensteins — he pushes mutant power to the detriment of those puny, bigoted humans — and his unexpected collaborator and friend is Xavier, the privileged, highly psychic scion who hopes to broker an understanding between mutants and human and use mutant talent to peaceful ends. Together, they can move mountains—or at least satellite dishes and submarines. Jennifer Lawrence as Raven/Mystique and Nicholas Hoult as Hank McCoy/Beast fill out the cast, voicing those eternal *X-Men* dualities — preserving difference vs. conformity, intoxicating power vs. reasoned discipline. All core superhero concerns, as well as teen identity issues — given a fresh charge. (2:20) *Empire*, *1000 Van Ness*, *Sundance Kabuki.* (Chun) **SFBG**



Horse whisperer Buck Brannaman is the subject of *Buck*, out Fri/24.

PHOTO BY CINDY MEEHL

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

Balboa 38th Ave/Balboa. 221-8184, www.bal-boamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

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FILM LISTINGS



Elwood and Jake ride again at the Mechanics' Institute screening of *The Blues Brothers* (1980).

rep clock

Schedules are for Wed/22–Tues/28 except where noted. Director and year are given when available. Double and triple features are marked with a *. All times are p.m. unless otherwise specified.

BALBOA 3620 Balboa, SF; www.balboamovies.com. \$20. "Opera, Ballet, and Shakespeare in Cinema:" Rigoletto, performed by Plácido Domingo, Sat-Sun, 10am.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. "Frameline 35: San Francisco International LGBT Film Festival," Wed-Sun. Visit www.frameline.org for complete schedule and ticket information. **Stonewall Uprising** (Davis and Heilbroner, 2010), Tues, 7. Free screening.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$10.25. **The Tree of Life** (Malick, 2011), call for dates and times. **The Trip** (Winterbottom, 2010), call for dates and times. **Coppelia**, performed by the Bolshoi Ballet, Thurs, 7 and Sun, 1. This event, \$18. **Buck** (Meehl, 2011), June 24-30, call for times.

"FILM NIGHT IN THE PARK" This week: Creek Park, 451 Sir Francis Drake, San Anselmo; (415) 272-2756, www.filmnight.org. Donations accepted. **Breakfast Club** (Hughes, 1985), Fri, 8; **National Velvet** (Brown, 1944), Sat, 8.

FOUR STAR 2200 Clement, SF; www.intsf.com. \$10. "Asian Movie Madness" • **The Host** (Bong, 2006), and **Yang Zean** (1979), Thurs, call for times.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Music and Nostalgia:" **The Blues Brothers** (Landis, 1980), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Japanese Divas:" **Tokyo Story** (Ozu, 1953), Wed, 7; **Dragnet Girl** (Ozu, 1933), Fri, 7; **Sisters of the Gion** (Mizoguchi, 1936), Fri, 9; **Street of Shame** (Mizoguchi, 1956), Sat, 8:45. "The Cult of the Kuchars:" "8mm Films by George and Mike Kuchar," Thurs, 7; **Weather Diary 1** (George Kuchar, 1986), Sat, 6. "Secession from the Broadcast: The Internet and the Crisis of Social Control," lecture by Gene Youngblood, Sat, 3:30. "Arthur Penn: A Liberal Helping," **Little Big Man** (1970), Sun, 5:30; **Night Moves** (1975), Sun, 8:10.

RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6-10. "Midnites for Maniacs:" **The Purple Rose of Cairo** (Allen, 1985), Wed, 2, 9:15, and **Broadway Danny Rose** (Allen, 1984), Wed, 7:15. Single film, \$7; double feature, \$10. **Forgetting Dad** (Minnich, 2009), Thurs, 7:15, 9:25. **The Warriors** (Hill, 1979), Fri-Sat, 7:15, 9:20 (also Sat, 2, 4:15). **Phil Ochs: There But For Fortune** (Bowser, 2011), Sun-Tues, 7:15, 9:20 (also Sun, 2, 4:15).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. "Frameline 35: San Francisco International LGBT Film Festival," Wed-Thurs. Visit www.frameline.org for complete schedule and ticket information. **Making the Boys** (Robey, 2009), Wed-Thurs, 7:30, 9:30.

SUBTERRANEAN ARTHOUSE 2179 Bancroft, Berk; (510) 540-7185, www.brownpapertickets.com. \$10. "Innovative California Dance Films," Fri, 8:30.

"TEMESCAL STREET CINEMA 2011" 49th St at Telegraph, Oakl; www.temescalstreetcinema.com. Free. **Trust** (Kelly and Yamamoto, 2010), Thurs, 8:45. With music by Ash Reiter at 8pm.

TOP OF THE MARK InterContinental Mark Hopkins, One Nob Hill, SF; www.topofthemark.com. Free. **Bullitt** (Yates, 1968), Tues, 7:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **Ok!s Movie** (Hong, 2010), Thurs, 7:30; Sun, 2.

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335355-00 The following person is doing business as **Bear Coast Gardening and Landscaping**, 973 Brussels St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/2/11. Signed Anthony J. Yong. This statement was filed by Marielyne L. Argente on May 3, 2011. **#113371. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335518-00 The following person is doing business as **Automatic Appliances Service and Sales**, 1180 Howard St #412 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/10/11. Signed Dennis L. Bernardo. This statement was filed by Susanna Chin on May 10, 2011. **#113381. June 8, 15, 22 and 29, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335579-00 The following person is doing business as **Superior Viaduct**, 556 Vallejo St San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/11/11. Signed Steven Wascovich. This statement was filed by Marielyne L. Argente on May 12, 2011. **#113372. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335692-00 The following person is doing business as **CHEF KEVIN'S GOURMET CATERING**, 110 Hunters Point Shipyard, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/15/2011. Signed Kevin Tucker. This statement was filed by Alan Wong May 17, 2011. **#113378. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335702-00 The following person is doing business as **Salon 3155**, 3155 Mission St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/17/11. Signed Ramon Rios Raul. This statement was filed by Maribel Jaldon on May 17, 2011. **#113392. June 15, 22, 29 and July 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335757-00 The following person is doing business as **La Nee Thai**, 1453 Valencia St San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/1/11. Signed Usanee Walthew. This statement was filed by Melissa Ortiz on May 19, 2011. **#113384. June 15, 22, 29 and July 6, 2011**

NOTICE OF PETITION TO ADMINISTER ESTATE

OF: Cloroneza Norris. CASE NUMBER: PES-11-294655. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of Cloroneza Norris. A Petition for Probate has been filed by: **Clara Coats** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Clara Coats** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: July 5, 2011. Probate Department, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on May 31, 2011 by L. Dotson, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of first issuance of letters as provided in Probate Code section 9100. The time for filing claims will not expire before four months from the hearing date noticed above. You may examine the file kept by the court. If you are a person interested in the estate, you may file with the court a Request for Special Notice (form DE-154) of the filing of an inventory and appraisal of estate assets or of any petition or account as provided in Probate Code section 1250. A Request for Special Notice form is available from the court clerk. Petitioner: Clara Coats 8105 Red Sherry Ln Fair Oaks, CA 95628. TEL: 916-961-4171. **#113386 June 15, 22 and 29, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335817-00 The following person is doing business as **N2mint Sports Clothing Company**, 213 Thrift St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/23/11. Signed Daniel T. Knight. This statement was filed by Jennifer Wong on May 23, 2011. **#113375. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335836-00 The following person is doing business as **1. Climb, 2. Climb Real Estate, 3. Climb Real Estate Group**, 251 Rhode Island Ste 105 San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tiffany Combs. This statement was filed by Alan Wong on May 23, 2011. **#113374. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335855-00 The following person is doing business as **Special Stockings**, 605 San Bruno Ave San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/24/11. Signed Loren Swanson. This statement was filed by Maribel Jaldon on May 24, 2011. **#113373. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335911-00 The following person is doing business as **MICHELE OROSCO CONSULTING**, 2642 Gough Street # 306, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michele Bonetti. This statement was filed by Maribel Jaldon on May 26th, 2011. **#113377. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0335960-00 The following person is doing business as **House of Jewelers Casting**, 210 Post St Suite 721 San Francisco, CA 94108. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 11/1/10. Signed Angelina de los Reyes. This statement was filed by Magdalena Zevallos on May 31, 2011. **#113382. June 8, 15, 22 and 29, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0336006-00 The following person is doing business as **Bay Area Integrative Psychological Services**, 1 Hallidie Plaza Suite 700 San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/1/11. Signed Karen Godfredsen. This statement was filed by Magdalena Zevallos on June 2, 2011. **#113383. June 8, 15, 22 and 29, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0336070-00 The following person is doing business as **BS GS Guest House, LLC**, 2976 23rd St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/1/11. Signed Brian Streiffer. This statement was filed by Melissa Ortiz on June 6, 2011. **#113385. June 15, 22, 29 and July 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0336076-00 The following person is doing business as **Wampumbay.com**, 639 Geary St San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Darin Nguyen. This statement was filed by Maribel Jaldon on June 6, 2011. **#113388. June 15, 22, 29 and July 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0336143-00 The following person is doing business as **Galileo Sports**, 4142 Mission St #3 San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/8/11. Signed Mark Huynh. This statement was filed by Marielyne L. Argente on June 8, 2011. **#113387. June 15, 22, 29 and July 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0336176-00 The following person is doing business as **Coffee Bar**, 1890 Bryant St San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/17/07. Signed Jason Paul. This statement was filed by Maribel Jaldon on June 9, 2011. **#113389. June 15, 22, 29 and July 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0336281-00 The following person is doing business as **Tonight Restaurant**, 733 Taraval St San Francisco, CA 94116. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/14/11. Signed Qui Ly. This statement was filed by Magdalena Zevallos on June 14, 2011. **#113393. June 22, 29, July 6 and 13, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **May 31, 2011**. To Whom It May Concern: The name of the applicant is: **State Bird Provisions LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1529 Fillmore St San Francisco, CA 94115-3515. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **June 8, 15 and 22, 2011** L#113380

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547799. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Longcheng Li, Hong Shan for change of name. TO ALL INTERESTED PERSONS: Petitioner **Longcheng Li, Hong Shan** filed a petition with this court for a decree changing names as follows: Present Name: Siming Li. Proposed Name: **Neal Siming Li**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 16, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 6, 2011. Endorsed Filed San Francisco County Superior Court on June 6, 2011 by Mary A. Moran, Deputy Clerk. **Publication dates: June 15, 22, 29 and July 6, 2011. L#113390**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547794. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Noelle Uglesic for change of name. TO ALL INTERESTED PERSONS: Petitioner **Noelle Uglesic** filed a petition with this court for a decree changing names as follows: Present Name: Noelle Uglesic. Proposed Name: **Noelle Sanela Uglesic**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 11, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 6, 2011. Endorsed Filed San Francisco County Superior Court on June 6, 2011 by Dennis Toyama, Deputy Clerk. **Publication dates: June 15, 22, 29 and July 6, 2011. L#113391**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547813. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of David Ravn Heydt for change of name. TO ALL INTERESTED PERSONS: Petitioner **David Ravn Heydt** filed a petition with this court for a decree changing names as follows: Present Name: David Ravn Heydt. Proposed Name: **Tristan Ravn Salazar**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 11, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 9, 2011. Endorsed Filed San Francisco County Superior Court on June 9, 2011 by Elias Butt, Deputy Clerk. **Publication dates: June 22, 29, July 6 and 13, 2011. L#113394**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547815. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Sarah Sarojini Jain for change of name. TO ALL INTERESTED PERSONS: Petitioner **Sarah Sarojini Jain** filed a petition with this court for a decree changing names as follows: Present Name: Sarah Sarojini Jain. Proposed Name: **S. Lochlann Jain**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 6, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on June 9, 2011. Endorsed Filed San Francisco County Superior Court on June 9, 2011 by Elias Butt, Deputy Clerk. **Publication dates: June 22, 29, July 6 and 13, 2011. L#113395**

SUMMONS CASE NUMBER: CGC-11-508499. NOTICE TO DEFENDANT: **Margaret Haig, her testate and intestate successors, and all persons claiming by, through, or under her; Arthur Meizels, his testate and intestate successors, and all persons claiming by, through or under him; Mollie Meizel, her testate and intestate successors, and all persons claiming by, through, or under her; all persons unknown, claiming any legal or equitable right, title, estate, lien, or interest in the property described in the complaint adverse to Plaintiff's title, or any cloud upon Plaintiff's title thereto; and Does 1-20, inclusive** YOU ARE BEING SUED BY PLAINTIFF: **Faustina Pedroza** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org). The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Shannon B. Jones, Shannon B. Jones Law group 300 Diablo Rd, Danville, CA 94526 (925) 837-2317** Date: February 23, 2011. Clerk of the Court, Clerk, by P Natt, Deputy. **Publishing dates: June 1, 8, 15 and 22, 2011. L#113376**

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ARIES

March 21-April 19

You have everything you need within you to make the right choices, Aries. Let go of attachments that unnecessarily limit you and keep your vision affixed on where you want to be in your relationships. Trust your gut.

TAURUS

April 20-May 20

Things may not be where you want them to be, sweet Bull, but that's just the Universe's way of getting you to change. Take motivation from what's not working in your life to create much needed adjustments.

GEMINI

May 21-June 21

Don't pile stuff on top of crap, Gemini. Release your gloomy feelings by taking care of your saddened heart before you start to try and create new securities. Mourn what's lost before you move on to the next thing.

CANCER

June 22-July 22

As changes develop all around you, you need to stop horoscopin' and get copin'! Predicting the future won't absolve you of the work you need to do. Quit worrying and get constructive. The future will come; make it a good one.

LEO

July 23-Aug. 22

This week it's high time you were decisive. Take responsibility for how you are behaving and make sure

it lines up with what you actually want. Stop making excuses and start (wo)maning up, Leo.

VIRGO

Aug. 23-Sept. 22

If you gauge your success solely based on the approval of others, this is gonna be a hard week, Virgo. Figure out what you want and be brave enough to go for it — one step at a time.

It's time that you deal with the foundations of your own welfare. Think about improving your quality of life from the ground up this week.

LIBRA

Sept. 23-Oct. 22

Invest in the quality of your relationships this week, Libra. Mend the seams of your old connections and strengthen the foundations of your new ones. Your future self will super-appreciate it.

SCORPIO

Oct. 23-Nov. 21

Deal with your anxieties by

focusing on all the things you're grateful for, no matter how small or big they are. You are going in the right direction, so don't let your worries trip you up. Redirect your attention to the good stuff.

SAGITTARIUS

Nov. 22-Dec. 21

It's time that you deal with the foundations of your own welfare. It's all about paying your bills on time, eating right, and returning your phone calls. Think about improving your quality of life from the ground up this week.

CAPRICORN

Dec. 22-Jan. 19

You are in a spiritual doorway, Capricorn, and you're simultaneously leaving something behind and moving toward something new. For best results, be open to doing things differently from the way you've been doing them in the past.

AQUARIUS

Jan. 20-Feb. 18

You're okay, but that doesn't mean you don't hurt. Take care of yourself by feeling your feelings this week, even if they suck. You are just about to move into a new phase; don't bring your old heartaches with you.

PISCES

Feb. 19-March 20

Your circumstances are changing and it's time to get ready for something new to enter into your life. Get a clear vision of what you want from your relationships so that when it comes, you'll be certain to recognize it. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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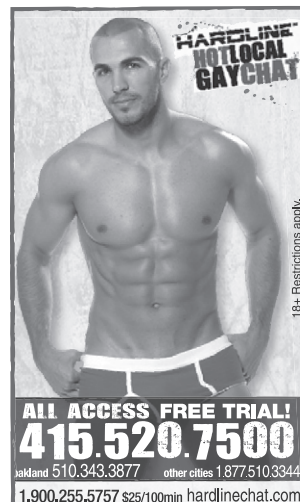
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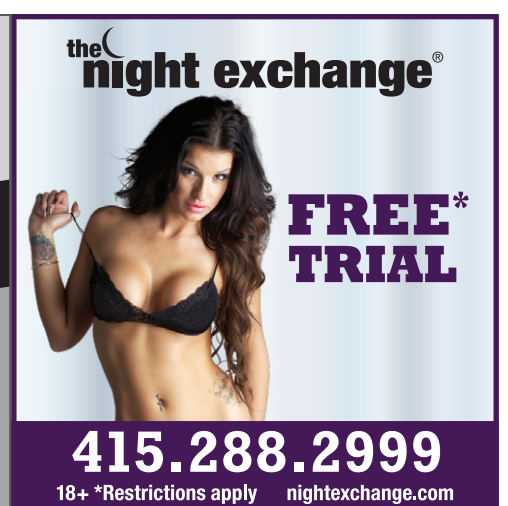
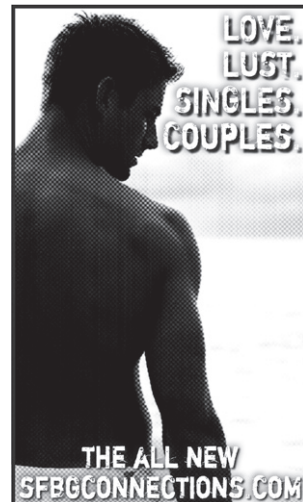
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